

THE ART AMATEUR

DEVOTED TO THE CULTIVATION OF
ART IN THE HOUSEHOLD

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JOURNAL

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SARAH BERNHARDT'S LATEST SCULPTURE.

OPHELIA—PRIMAVERA—BUST OF EMILE GIRARDIN—BUST OF REGINA BERNHARDT—STATUETTE OF SARAH BERNHARDT—GROTESQUE; BERNHARDT.

DRAWN FOR THE ART AMATEUR BY CAMILLE PITON.

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THE ART AMATEUR.

GENERAL DI CESNOLA'S COMMITTEE.

THE Trustees of the Metropolitan Museum of Art have at length begun an investigation of the charges made in *THE ART AMATEUR* by Mr. Gaston L. Feuardent that improper repairs and restorations of objects have been made in the Cesnola collection of Cypriote antiquities. It is to be regretted, however, reason has been given for complaint, that while General di Cesnola, the accused—who is himself Director, Secretary, and a Trustee of the Museum—has personal friends on the committee, and moreover is in a measure fortified by his very position in the Museum, Mr. Feuardent, who brings the charges, has not been allowed to nominate a single member of the jury. The committee consists of President F. A. P. Barnard, of Columbia College; President Charles P. Daly, of the American Geographical Society; President Roswell D. Hitchcock, of the Union Theological Seminary; Mr. J. Q. A. Ward, and Mr. W. C. Prime. These are all distinguished gentlemen, but it strikes us that the distinction which is theirs in every case lies in a different direction from that which should peculiarly qualify them to decide on the case in point. Mr. Feuardent modestly asks to "be permitted to name one member of the committee, who shall be known to the other party of the controversy in question as possessing the amount of archaeological knowledge required to decide upon rather delicate and abstruse questions relating to the forms of ancient art." He is informed that this cannot be allowed. He says that he is willing to offer as his nominee even one of the Board of Trustees. President Barnard replies that this request is not one proper to be proffered to the committee or considered by them, since they had nothing to do with their own appointment. This may be true; but the fact that the Trustees of the Museum have put them in the position which justifies them to make such a reply to a very reasonable request can hardly inspire the public with the belief that the trustees desire the fullest investigation in the case.

Under these circumstances, we are not surprised that Mr. Feuardent declines to appear before the committee. In a communication to President Barnard he says: "I have some reputation at stake in the settlement of the matter in dispute, otherwise I presume that your committee would not have thought it necessary to investigate my charges. With the utmost respect for the character and attainments of the gentlemen *who have been selected at the instance of one of the parties interested* (the italics are our own.—Ed.), I must persist in respectfully declining to recognize the finality of an investigation to which my direct participation would lend a degree of authority which, it seems to me, public opinion cannot recognize. I must therefore content myself with reiterating the statements made by me and published in *THE ART AMATEUR* for August; The World of August 1st; The Times of August 6th; The Herald, August 31st, and *THE ART AMATEUR* for September and October."

It seems to us that Mr. Feuardent, in taking this position, is clearly in the right. We have more than once reminded the Trustees that nothing but a fairly constituted tribunal to try this case would satisfy the public, and it is difficult to conceive of any reasonable excuse for their ignoring deliberately Mr. Feuardent's right of representation in the committee. They are in a great measure responsible for the acts of their Director and fellow Trustee. They are therefore on trial as well as he is, and they owe it to themselves, as well as to Mr. Feuardent, to see that no reasonable request of that gentleman, looking to the furtherance of truth—the presumed object in view—be denied to him.

"PICTURESQUE CANADA."

AN art-publication of importance is about to appear in Canada—the next enterprise in point of time and merit to "Picturesque America." The forthcoming work is to be called "Picturesque Canada," and will soon commence to issue from the Art Publication Society of Toronto. It will be completed in thirty-six parts, and will include such subjects as the wild scenery of the Dominion, the old-world-looking architecture and fortifications of the cities, social life among the French population, etc. The art department will be found to bring out the unsuspected strength of native talent in Canada. President L. R. O'Brien, of the Toronto Academy of Art, will superintend and assist with the figure-pictures; Mr. Perré, a landscape artist, of To-

ronto; Mr. Napoleon Bourassa, an architect and painter, of Toronto, with Messrs. Edson and Raphael, of Montreal, will help in the embellishment. An auxiliary from Philadelphia has been sought in the person of Mr. Frederick B. Schell, whose experience on similar serial works dates from "A Century After," a Centennial art-publication highly appreciated by experts but forgotten by the book buyer. On the occasion of the recent visit of Mr. Schell to Quebec to advise with his Canadian allies, the reception by the present viceroy was most kindly and agreeable. Lord Lorne was first described looking over the ramparts of the citadel of Quebec, and on perceiving below Mr. Belden, the head of the publication company, immediately told this gentleman to "come up and bring his friend." The Governor-General was looking out at the time for the arrival of Admiral McClintock, a naval notable who has made three or four polar voyages, and who was then momently expected in his ship, the Northampton. On seeing the artistic visitors he temporarily gave up his outlook, and descended with them into the old quarters of the city of Quebec, pointing out the picturesque nooks and bits—with which he was thoroughly familiar—as well as any painter could do, and proceeding speedily to walk the party off their legs with all the endurance of an athlete. Subsequently, at the ball given to the visiting admiral, Lord Lorne appeared in the distinction of the plainest evening dress—only designating his office with the ribbon and star—among his aides, whose court costume inevitably suggested to the untutored American mind the "togs" of liveried footmen. Afterward at a breakfast at Rideau Hall, and in explaining the toboggan slides, the Viceroy was similarly genial, unpretending, indefatigable, and athletic. The Canadian artists and their American coadjutor have already laid out all the subjects for illustration, of which the Dominion yields only an embarrassment of riches. Readers in the United States will hail with peculiar interest this illustrated report of a new and unsuspected wealth of natural beauties adjacent to their own land; no systematic illustration of any of the noble countries neighboring to our own, in the New World, has been undertaken heretofore. The Philadelphia ally called in by the Canada artists, Mr. Frederick B. Schell, is known by occasional exhibits in aquarelle at the displays of our Water-Color Society; at the last one, for instance, his whole contribution of four pictures was bought on the first day by the Rev. Mr. Beecher. He is also known besides as one of the illustrators in the new serial Longfellow, and remembered as the chief designer in the Centennial work already mentioned. But the curiosity will be, after all, for the efforts of the Canadian projectors of this novel work; it will be desirable to know the precise art-standing of Canada, now filling with academies, museums, and loan-exhibitions. The Governor-General is greatly and minutely interested in every step of the enterprise, and it is probable that sketches by the Princess Louise will be included. The literary department will be under the care of President Grant, of Kingston College.

SALE OF THE MAYNARD COLLECTION.

WITH special pleasure the writer visited, in happy days now past, the charming Boston collection of the late Harrison E. Maynard. After his lamented death the rich gallery of fine works left in the possession of his widow was one of the lions of St. Botolph's town. The magnificent Tissot in the parlor ("Faust and Marguerite"), the beautiful Couturier on the stair-landing, like a Bouguereau without his faults ("The Harvesters' Repast"), the superb "Coast View" of Troyon, and the abundance of most poetical works by our own Inness, covering the whole range of his rare talent, formed a most dazzling coruscation. Of Inness, Mrs. Maynard has been the special patron, doing much to create that admirable and original genius. It is mortifying to find that one of the finest of the works of Inness, "The Coming Storm," brought but \$130 at the sale on December 10th, in this city. This auction, almost forced upon the relict of the collector by the altered circumstances of her life, while it was a matter of regret to many of her friends, formed one of those genuine, legitimate, untampered-with sales that the public like. The prices, however, were not extravagant. When the best pictures at an auction go to dealers, it is fair to conclude that the profits are small. Thus Knoedler bought Bouguereau's "The Oranges" for \$5000; Mr. Moore, Hart's "Adirondacks," for \$410; Mr. Lan-

thier, Ziem's "Venice," for \$730; Mr. Avery, Diaz's "Bathers," for \$330; Mr. Lanthier, Corot's large "Landscape," for \$1500; Mr. Schaus, Daubigny's "Morning," for \$600; Mr. Knoedler, Dupré's "Early Morning," for \$750, and Mr. Schaus, Meyer von Bremen's "Coming from the Well," for \$1475. The gem of the collection, Tissot's exquisite garden scene, representing the courtship of Goethe's Marguerite, went for \$2500 to Mr. Angelo L. Meyers, a millionaire of New York, who is rapidly rising in consideration as a collector at once liberal and fastidious; he also bought the superb Troyon, "The Coast View," for \$7450, the highest price obtained; Brion's "Funeral," for \$1475; Schreyer's "Wallachian Team," for \$2150; Diaz's "Fagot Gatherer," for \$1185; and E. Frère's "Blind Mendicant," for \$1275. The very agreeable group by Couturier, in his old, ante-poultry-painting style, representing "The Repast of the Harvesters," went at \$650, a very great bargain, like many others. Seldom have we known a private collection, got together with good taste, and without the slightest taint of a speculating spirit, go to the public on such advantageous terms to the latter. The net result was \$49,270 for ninety-six pictures.

HOLIDAY PREMIUMS TO SUBSCRIBERS.

IT gives us pleasure to announce that we have bought from the famous house of Tiffany & Co. the control of the entire edition of what we believe to be the most artistic set of menu cards that has been produced in this country. Each set consists of eight original designs made especially for the purpose by Mr. Whitehouse, the head of the stationery department, and the printing has been done under his personal supervision. As no less than seventeen different colors and tints are used in the decoration of the cards, and as each has required a separate printing, it is easy to see that the execution of such a job must have occupied much time and have called for the employment of extraordinary skill. The result certainly justifies the pains. Every printing shows a perfect register, and the combinations of color produce an admirable effect.

The motives of the designs are Japanese. To attempt to describe the decoration of each card in detail would occupy more space than we can devote to the subject, and would, after all, convey an inadequate idea of their appearance. They abound with quaint conceits and bits of composition, introducing birds, flowers, and fishes which will delight the hearts of amateur silk or china painters and art needlework designers.

We propose to divide each set into two sets, each complete in itself, and shall present one set of four cards to every subscriber, new or old, whose annual cash subscription shall be received either directly or through an agent prior to February the first. The money value of the full set of eight cards, according to the original price fixed by Messrs. Tiffany & Co., is five dollars—the same as that of our original premium etching by Mr. Volkmar announced in our last issue. We offer to every subscriber who sends us direct one extra subscription at four dollars, either the etching or the full set of eight menu cards, and to every subscriber who sends two subscriptions and seven dollars (i.e., club rates) we will send both the etching and the full set of menu cards.

Having made this very business-like announcement, we cannot refrain from expressing the hope that a multitude of subscribers, new and old, will receive these beautiful menu cards in time to use them for their holiday dinners, and

"May good digestion wait on appetite."

SOME OF OUR ILLUSTRATIONS.

OUR illustrations in the present number, we think, may be found worthy of more than passing consideration, no less for the variety of methods employed for their production than for their merits in drawing and design. Almost every kind of illustration suitable for relief printing is shown. We have the simple fac-simile reproduction of pen-and-ink drawings (on invitation cards, by members of the Salmagundi Club, to their reception at Sarony's gallery preliminary to the annual exhibition), and combined effects of ink, crayon, and Chinese white on specially prepared paper, by Mr. Camille Piton in his drawing of Mlle. Bernhardt's sculpture on the front page, and his drawing with lithographic effect after one of Solon's masterpieces in pâte-sur-pâte.

To these are contrasted the woodcuts on pages 30 and 31, by the famous Dalziel Brothers, from "Picturesque Tours in Picturesque Lands," and Dalziel's "Bible Gallery," respectively, imported through the London publishers by Messrs. Scribner & Welford. Mr. George R. Halm, in his clever Kettledrum Cards, which present some familiar Mother Goose rhymes with quite a new application, are simple pen-and-ink drawings with a "tint" ground, differing somewhat from Mr. Piton's flower designs for china painting in our extra supplement. Chinese white is effectively employed in conjunction with the "tint" to give the pupil a hint as to the proper direction of the brush in laying on his color.

FORTUNY'S "FANTASIA."

AT the establishment of Messrs. Knoedler, in this city, there has been received one of the capital and chief works of Fortuny—the "Fantasia," a subject belonging to the early part of the artist's career, and mentioned in his "Life," by the Baron Davilliers. Algeria has given our language two or three words, such as "razzia," "zouave," and in its present sense, "fantasia." The fantasia is a game played by mounted horsemen, a sort of sham fight in honor of the distinguished guest they may be entertaining or escorting. It is performed by the riders meeting each other at full gallop, pausing, and shooting under the horses' bodies of the opposite party; then, wheeling, dashing off to a distance, and meeting again with the same shock and "talking of the powder," as they call it. Fortuny, in representing such a scene, had a splendid chance to depict horses in motion, and excited Spahis. But the picture is an early one, the artist's touch is still a little timid and conventional; his scattering horses, distributed minutely about a plain, are more like the scrupulous and neat horses of Detaille than like the romantic thundering horses of Regnault. The landscape, especially the distant hill and sky to the left, is painted with a great deal of quiet power, and with some prediction of that skilful contrast of values which makes the daylight seem to burn so hotly in many of his later pictures. The whole effect of the canvas, for a Fortuny, is disappointing. He is still too near the traditions of Overbeck—one of whose pupils was his first instructor—to make a bold dash for the splendor and audacity he afterward attained. We see a hilly landscape and an enclosed plain, rather soberly sprinkled with little mounted figures, half lost against the groundwork. The passion and energy proper to these figures is only seen on minute inspection with a lens—it does not force itself on the eye as the master-motive of artfully relieved and conspicuous foreground groups. But as one of the Fortuny landmarks, an event in his biography, the picture is important, and it is pleasant to know that it will be retained in America. Messrs. Knoedler, as the representatives of Goupil, received this season some other notable works. A large woodland scene by Diaz, with velvety lights "flatted" (as the decorators say) over the tree-trunks, and a small Corot (among several of his larger subjects) showing his country village of the Ville d'Avray, through a lacework of intersecting branches—as well as another immense Corot, bright with sunset—are conspicuous in the collection.

were a charming meadow scene, by Casilear, a good view on Lake Maggiore by H. A. Ferguson, and "Morning on the Upper Saranac," by C. H. Chapin, painted in his best manner. A capital river scene, called "An Anxious Moment," by A. F. Tait, showed a sportsman in a canoe, in the act of discharging his rifle at a splendid deer. "The Old Story," by Jerome Thompson—an impossible landscape with impossible figures—was much too bad to be exhibited, and the same may be said of a picture called "Olivia's Song," by a painter whose name I do not remember. Boughton's "Farewell," which has been engraved, Thomas Moran's "Communipaw Flats," and Louis C. Tiffany's "Market Day"—all excellent pictures—are too old acquaintances to call for present comment. Among other contributors to the exhibition were Arthur Quartley, George H. Smillie, A. Bierstadt, Van Elten, W. L. Sontag, J. F. Church, Charles H. Miller, J. H. Beard, W. H. Beard, Constant Mayer, Hovenden, Bridgeman, Shurtleff, David Johnson, Frank Waller, Lyman, Bricher, and Marston Ream.

* * *

THE only European artist represented was the wonderful Heimmerdinger, whose "Dead Hare," which attracted much attention at the National Academy Exhibition last year, and whose "High Life"—a dead canary hanging to the cover of a cigar-box—were lent to the exhibition by Mr. Fechteler, of this city. This gentleman, so far as I know, is the only person in this country who has imported any of Heimmerdinger's paintings. I understand, however, that Mr. S. P. Avery intends to bring some over next summer. They are certainly the perfection of imitative art. The cigar-box cover in the picture referred to is so natural that one visitor at the exhibition would not be satisfied that it was counterfeited until, when he thought he was unobserved, he had stealthily touched the canvas with his finger. This painting, of course, is not of the highest kind of art, but it is evident by the admirable work on the bird itself that Heimmerdinger could well afford to dispense with his childish tricks if he were inclined to do so. He is, however, evidently a wag, and he amuses himself by putting his jokes on canvas.

* * *

THOSE who have begun Sensier's "Life of Millet" in Scribner's Magazine may now—thanks to the enterprise of James R. Osgood & Co., who have made some arrangement in the matter with the publishers of the magazine—find it complete, with illustrations and all, in book-form. With really wonderful rapidity the volume has been rushed through the press for the holidays, and, suffering nothing by the haste, makes one of the most attractive and readable volumes of the season.

* * *

SOME of the best of the Millet designs—including Cole's engraving of "The Sower," and Heard's cut of "The Spaders"—appear in the Second Portfolio of Pictures from Scribner's Monthly and St. Nicholas. This portfolio is somewhat different in its make-up from the one issued last year by Scribner & Co., and it is considerably cheaper in price, being published at only five dollars. There are fifty pictures, all printed this time on separate loose sheets, some of them in delicate tints. They include two of the clever reproductions of Seymour Haden's etchings by Jungling and Speer, Clossen's "Young Russian Girl," Blum's drawings of Jefferson as "Bob Acres," Mrs. Gilbert as "Mrs. Candour," Cole's Gladstone and Seymour Haden, and his "Russian Nun," "Apollo and Marsyas," Savonarola, and many other gems of fine wood engraving and process reproduction, nearly all of which I have mentioned in this column in the course of the past year. On the whole, I think this second portfolio of proofs is better than the first. The examples are certainly more valuable in themselves, there being apparently no effort on the part of the publishers this time to draw attention to experimental eccentricities in wood-engraving.

* * *

"WILL Sarah Bernhardt model the bust of Mr. Longfellow, or will she not?" is a question that is agitating the country press a good deal. It was first announced that the poet had consented to sit to her, and then it was reported that he had declined. The facts are that Mr. Longfellow actually agreed to be modelled by the fair sculptress, but his daughters subsequently persuaded him to give up the idea.

IT is surprising how many persons' fortunes, besides her own, this wonderful little woman is instrumental in making. Like the fairy princess in the story-book, she drops pearls and rubies whenever she opens her mouth, and whenever she combs her hair the floor is strewn with diamonds. There seems to be hardly any limit to the schemes for profit associated with her name which have been launched since her arrival in this country. As for her photographs, Sarony is thousands of cards behind his orders for them, and is likely to continue so for some time. The photographs of her sculpture, particularly the "Ophelia," are excellent, and I hear they sell well. Those who suppose that her work in this direction is that of an ordinary amateur have only to look at this photograph, if they cannot see the original, to discover their error. The exhibition of her paintings and sculpture is even more successful in Boston than it was in New York, and, in conjunction with it, thousands of copies of the illustrated "Catalogue and Souvenir," containing, among other pictures, eight of her own sketches, are bought eagerly at twenty-five cents a piece.

* * *

HER reception at Boston was voted a social as well as an artistic success, many of the "best people" of the Hub attending it, and being presented to her. She had been hard at work all the morning in the Studio Building, revarnishing her paintings, stopping in her work every now and then to give her autograph to this visitor or make a sketch for that visitor who happened to drop in. This she did invariably with the most perfect good humor. An enthusiastic Frenchman begged her to let him keep the brush she had been using, which she laughingly consented to do, and added to the value of the gift by painting on the flat side of the handle a miniature of her "Perroquets" which hangs in the gallery. In the afternoon she was on hand again, to do the honors of the reception. For two mortal hours, nearly weighed down by heavy furs, she stood near the entry and received the compliments of her visitors, some of whom—the ladies particularly—were tediously effusive with their curious French, of which they delivered themselves with immense satisfaction. She hardly understood a word of it; but, to judge from the interested expression of her face, you would have supposed that it was extremely entertaining to her. Among the newspaper men present—and they seemed legion—was Monsieur Soudan, whose letter in *The Sun*, in Bernhardt's defense against her detractors, attracted much attention a few days ago. Mr. Thiebelin, of the staff of that journal, has been generally credited with the authorship of the article, the signature "Soudan" it being supposed was one of his many noms de plume. But I can vouch that Soudan is a separate entity, and a very good-looking young Frenchman to boot. He wears glasses and a very becoming single-breasted frock-coat, which buttons with military "frogs" all down the front.

* * *

THE Salmagundi Sketch Club is becoming famous, as it well deserves to be; for it contains an immeasurable amount of talent, which one of these days will assert itself in a way which will startle the world of art. Joseph Hatton, in a recent London (?) letter to *The New York Times*, says that one of the club's black and white exhibitions in London "would be a revelation to English artists." He writes:

"I gathered from my interviews with the Salmagundians that neither socially nor financially does the American artist come near his brother of London. America seems to have no standard of judgment in regard to native merit. The American artist must leave his own country and make a name in London, Paris, or Rome before his own people believe in him. If Mr. Burns, who has all the artistic instincts for marine work that belong to our English Hook, should ever have the means and the courage to fix his residence in Europe, his American work will, within two years of his leaving home, go up 100 per cent in market value."

* * *

AT the forthcoming exhibition of the Salmagundi Club there promises to be the best collection of American etchings ever got together at one time. Mr. Volkmar, a member of the club, will send prints of the various states of the etching he has just completed for THE ART AMATEUR. He says he considers it the best he has done. I think so, too, and to say that, all who know what good work he has done will admit it is no slight praise.

MONTEZUMA,

My Note Book.

IEWED as a whole, the paintings at the opening art exhibition of the Lotos Club were not of striking merit, although there were some excellent canvases. George H. Story's large interior, "Library at Winyah Park," was exhibited for the first time, and attracted much favorable comment. "Interior of Arreton Church, Isle of Wight," by J. F. Cropsey, is solidly painted and admirable in color. Among the landscapes



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The Art Gallery

American Art Galleries.*

VIII.

COLLECTION OF WILLIAM T. WALTERS, ESQ.

SECOND NOTICE.

NE is surprised, in running over in the mind the principal stars of the Walters gallery, at the wealth of pictures that have been accepted as wonders, and have been written about. Gallait's "Oubli des Douleurs," Gérôme's "Duel after the Masquerade," De Laroche's floating "Christian Martyr" and his mighty "Hemicycle," Gleyre's "Illusions Perdues," even Vibert's "Gulliver," and Jalabert's "Orpheus," are pictures of literary interest, and lending themselves to literary expression. See, for instance, how Sir Arthur Helps has made capital out of a painting we were considering in the last paper, the Gleyre; he wants to make an effect of mystery, of glorification, of a beatified female head floating by in the memory of a man, triumphant among the crowding phantoms of his youth; and what will lend him such a lustrous spot of color for his palette as the Gleyre of the Luxembourg? Thus the dainty author develops its motive in his "Friends in Council": "There is a picture in Paris, at the palace of the Luxembourg, called 'Les Illusions Perdues.' A noble figure of a man in the prime of life, or rather beyond the prime of life, when the leaf is just beginning to turn yellow at the edges, is sitting on a marble quay. His head leans forward, his arms fall down in utter dejection. It is sunset. A bark is putting off from the quay. And the bark is crowded with gay minstrels, happy children, and bright-eyed damsels. 'Youth at the prow and pleasure at the helm.' Nobody regards him, the dejected man. Nor does he look at them. He has just glanced at them. They are not, however, in his thoughts. But they have brought back, in long array, what Tennyson calls 'portions and parcels of the dreadful past.' It is to my mind one of the most affecting pictures I have ever seen, but that is not its particular merit in my eyes. One of the girls in the centre of the boat, who is leaning her head upon her hand and looking upward, is the image of what my Alice was." Thus does a clever and refined writer, wanting to impress the loveliness of his heroine on the reader, seize a whole painted mythology, as it were, to form an ideal atmosphere for her. To stamp upon the memory of the public a glimpse or a reminiscence of that great picture is to save himself many pages of description of his Alice. Nor is the literary man's analysis of a world of art quite without discernment. It is a subtle fancy to make the man in the picture really see mere humanities, and nothing more, "minstrels, children and damsels"—while what he thinks he sees are seraphs, cupids and muses; and for the painter to have painted what the dreamer thinks he sees, the glorified company, not the real one. Again,



how the literary men have exulted in Gérôme's subject of the "Masked Duel." Its theme is literary in quality, and to describe it is as interesting as to paraphrase one of Balzac's stories; the London hack quills liked to get hold of this picture, and write it up for The Saturday or The Atheneum, when it was exhibited at the French Gallery in London; they could take credit for all the artist's thinking and inventiveness, and save their own imaginative muscle. In this "Duel," and in the "Diogenes," the Walters gallery possesses two of the most sensational and impressive of Gérôme's pictures—two that are safest from oblivion. The "Masqueraders' Duel" shows a Parisian dressed as a Pierrot killed by another costumed as an Indian chief; the murderer walks off toward the modern carriages, supported by an athletic Harlequin; while a Doge of Ven-

cemented with sweat, of toil-worn costume and lonely landscape. Again, what could be more like a literary epigram than Couture's "Liberty in Chains?" If the Gallait is a ballad, and the Gérôme a romance, this is a Juvenal-like satire. Fettered and pampered, wine-drugged and laurel-crowned, the poet of the Napoleonic dynasty sits in Roman guise; is it Ovid, who was banished for insulting the smooth and specious Augustus? At any rate, the figure of the sad minstrel, whose harp lies idle by his hand, and whose limbs clank with fetters amid a palace feast as he looks down at a useless vase filled with gold, is most conducive to literary invention; an essayist could write chapters about it.

A more strictly pictorial sentiment belongs to the subject by Jules Breton, "The Close of the Day."

Two statuesque, strongly-built peasant-women, standing in the empty arena of their toil, lean on their rakes and lean toward each other, as one imagines the statues of a cathedral leaning to whisper at night; twilight closes upon the scenes of these Titanesses' labors, and the severe granitic cast of their faces and the beauty of their strong limbs take an exquisite softness as the warmer color of evening begins to play in outlines around the mighty masses of their flesh. Millet, the poet of the fields, has here a "Peasant-Woman Breaking Flax," done with his own antique wild treatment, and a masterpiece of his peculiar technic; and a "Potato Harvest," a measureless landscape, where a rain of light, sifted from the edge of a rolling cloud, defines accent after accent of a broad sad plain, stretching off endlessly, and peopled with the rows of patient diggers, while in front certain farmers' wives follow up the gatherers, or hold the coarse sacks to be filled, each figure seeming to belong to the fruitful but grimy earth, like the gods that the witch of Endor saw coming out of the ground.

Space is lacking in this article to do justice to the "Hemicycle" and several other worthy pictures.

CICERONE.

BOSTON CORRESPONDENCE.

WALTER SHIRLAW'S EXHIBITION—
J. R. TILTON CRITICISED—BOIT'S
WATER-COLORS—NOTES AND COM-
MENTS.

BOSTON, December 5, 1880.

ANOTHER of your leading New York artists has come to Boston, like La Farge, to make his first collective exhibition and general sale. Mr. Walter Shirlaw has just concluded an exhibition here of over a hundred of his oil paintings and water-colors, embracing, on the one hand, his famous "Bavarian Sheep-Shearing," and, on the other, the crayon and color sketches for the grand scheme of a house decoration on which he has lately begun work. A comprehensive view has thus been obtained of the whole range of the young painter's art-life, from its first triumph and the successes preliminary thereto to the richly productive period of the present. Everybody has been surprised at the effect, the "total impression," of the collection—nobody more than the painter himself. As he says, he has for the first time obtained a good look at himself and it may well be believed that he is satisfied with this pier-glass view of his commanding and sinewy stature. His clever drawing, his brave color, his talent for composition, his graceful technique, have been duly appre-

SALMAGUNDI CLUB INVITATION SKETCH. BY A. F. BUNNER.

[SEE PAGE 24.]

ice and Duke of Guise, still in their finery "d'emprunt," bend over the wounded man in the cold January snow; the picture is a novel, a chapter out of some French Thackeray. The "Diogenes," a minute study of the real semblance of the great cynic, sitting in his wine-cask, surrounded by dogs even more literally cynical, and cleaning his lantern to search for an honest man, is a reality so true, so convincing, so rounded and finished and chiselled, that the eye is assured Prometheus never made men more mechanically perfect, more ready to live. The "Oubli des Douleurs," by the greatest living Belgian, described in the last article, is another painting that tells a tale, just as a piece of fine writing would do; tells a tale not merely in the invention of the main incident, but in every detail of selection, of color, of wasted cheek, of dusty feet, of hair

ciated, but in the midst of four walls covered with his paintings one caught for the first time the deep rich chord of his tone, and the elevated harmonies of his



SALMAGUNDI SKETCH. BY F. MURPHY.

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style. Tone and style in great distinction are the best characteristic of this foremost painter of his generation in America. It is good that the reaction from the feeble artificialities and affectations of the influences so long dominating American art receives a conservative check in the example of one of its leaders short of reaching mere brute strength, bald literalness and levelling contempt of style. Upon the sound technical merits, fertile production and skilful composition of Shirlaw this finishing grace sits peculiarly well, warning the smartest of our revolutionary young painters that they shall not escape the demands honored by the elder masters for elevation of purpose and sweetness of effect in art. Besides obtaining this gratifying general view of his style, Shirlaw has sold about a dozen paintings from this exhibition.

Winslow Homer follows him next in coming to Boston with a collection, and after him comes W. G. Bunce. Mr. Homer has brought over a hundred of his water colors and drawings made during last summer at Gloucester and Marblehead. As they cannot be hung till the middle of this week, I am not able to give any description of them till my next. Mr. Bunce is not to make any exhaustive collection and exhibition at once, but will present his glowing canvases by twos and threes. But it all amounts to the same. Your best artists come to Boston to get a "fair show." A wealthy and cultivated buying public awaits them here, and the best art-dealers, whose standards are quite as high as those of the best in New York, do not find it necessary, while exhibiting and selling the standard French, Dutch and German painters, to treat American art and artists with undisguised contempt and neglect. It is a more real grievance than our artists commonly complain of that there is no first-class shop in New York where their works are received and fairly treated, that is, exposed on an equality with works no better, if as good, of foreign production.

The handsomely-engraved cards of invitation to the exhibition of the works of J. Rollin Tilton, of Rome, in "private view," have gathered, by judicious distribution among the aristocracy of this ancient town, an appropriate crowd of ancient and

honorable "cognoscenti" to puzzle over the flat and faded paintings with which this patient but not o'er-modest podder in the manufacture of bird's-eye-view maps makes his periodical peddling tours. Our upper-crust of "culture" are, with all their pretensions to aesthetic taste, simply insensible to the best modern and contemporary art. They profess intense admiration for old masters, and can give you the chronological order and registered marks of the Italian and Flemish schools, discourse learnedly of the Renaissance, "chiaroscuro," Ruskin, and whatever else can be crammed into their overloaded and dyspeptically torpid intellects from books. But they have little real vital love for art pure and simple. Many of them have travelled to Rome, Greece, and Egypt, and crucified themselves at every step with culture. They have missed, of course, all the true characteristic spirit and flavor of the countries they have seen, or rather have not seen, and have only retained a memorized list of notabilia carefully and precisely catalogued so as to be readily paraded to minister to their pride of culture on occasion. Such pedants of course are delighted beyond measure with Tilton's colored maps and diagrams of the great centres of history and art, about which pedagogy and book-learned talk on art objects can be sure of so many things. As you have had this peripatetic collection so recently in New York, I will spare you even the enumeration of the swelling list of great historical places upon which Mr. J. Rollin Tilton has so painstakingly and faithfully and so unconsciously painted out his wondrous littleness. But it is worth while to call attention to his "literary bureau"

and the audacity and ability with which it goes about its work. A local paper has promptly burst forth with one of those amazing panegyrics which make art amateurs rub their eyes and pinch themselves to see if they are awake, when they come to stand before these marvellously bewritten paintings. This critique ought to be framed and hung in the place of the dull pictures which it so gloriously transfigures. Let the hard-working penny-a-liner have the credit for the great art which he describes out of his own fervid aspirations, but which Mr. Tilton does not illustrate.

"A subtle spirit of materialism," he says, "creeps into studios as well as churches, and the heathenism agnosticism latent in much of our intellectual and ethical development is quietly and steadily putting out the fires of our aesthetic life. The shimmer of silks and satins, the realistic rendition of surfaces and textures and stuffs and jewellers' ware and curios, the exploits and finesse and dexterities of the studios, all that is astonishing and unique in technical skill, have come to be more impressive than dignity of theme or quality and marrow of conception. We are become rhetoricians in love with our own mannerisms and 'nuances' of expression, and we are no longer philosophers or thinkers shaped by the vigor and energy of our beliefs. In painting, the obscure and unintelligible, the coarsely hinted, the insolence of slovenly idioms, all hasten deterioration; so that refinement, dignity, and honest truth-telling are pushed aside by swagger and dash and loudness." Mr. Tilton (he goes on) sets out with the conviction that the story must be worth the telling, and that "great art has no congruity with trivialities—not the world of light, color, and form alone, but the world of races and human histories." The range of subjects in the six chief landscapes is a sequence (the "literary man" observes) "of profoundest ethnic as well

as epic import." Mr. Tilton's manner, he finds, "is too subtle for the ordinary modes of analysis. He eludes classification, and his works must be treated as

growths rather than constructions. Chiaroscuro enwraps his landscape like an atmosphere. His textures cannot be unravelled, so close is the finish. His color lies along the surfaces, as it does upon rose-leaves, an expression of esoteric life and beauty." We can almost afford to forgive Mr. Tilton his pictures for "keeping a poet" who can work such miracles, not only of apology, but of apotheosis, for them, and transmute their very vices and commonplace deficiencies into beauty, charm, and greatness.

Miss Susan Hale and Miss Helen M. Knowlton unite in an exhibition at the Art Club, the former of her water-colors, the latter of her charcoal studies. Miss Hale is a member of that family of Hales which has been distinguished in literature, journalism, politics, and art for two generations at least. Her water-colors have a masculine strength of handling, a confidence, ease, and dash that atone for a considerable deficiency in point of nicety. The selection of point of view and picturesque elements in her landscape sketches is knowing, effective, and artistic. But her range of color appears very limited, and the prevalence of grays, browns, and leaden blues makes her work lack sweetness and variety. Miss Knowlton is Hunt's Boswell in the "Talks on Art" that have made so much talk. These charcoal sketches prove that she well understood and sympathized with the master whose lightest words she treasured and set down with such faithful, if not always judicious, fulness. Her free-hand strokes and "smooches" of charcoal go right to the marrow of the scene, and the sentiment she would convey. Miles of level distance are stuck in with a single scratch, the vistas of a wood interior lighted up with a rub or two, the characters of different trees indicated in the few controlling lines of careful drawing. In "intentions," such as these charcoal memoranda ought to be considered, the "intentionists," of whom Miss Knowlton is the head, are clever and delightful. If they would be content to do "intentions," or rather if the public were wise enough to be content with their "intentions," all would be happier.

But, speaking of water-colors, the most marvellous worker in the thin, transparent kind of water-color is Edward D. Boit, now exhibiting a collection of his works here as preliminary to a sale by auction. Good judges who know the schools of Europe say that he is unexcelled by anybody that works or ever worked, in that style. I can well believe it. To me the blotting on of the clean colors in the accurate lines required to delineate the roofs of a thickly crowded village, for instance, or the belfries and towers of a distant city, or the lines of shipping crowding a canal or city waterfront, seems nothing short of magic, "prestidigitation" so clean, so brilliant, so quick, sure, effective,



SALMAGUNDI SKETCH. BY A. F. BUNNER.

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that everything strikes the eye with the force of actual objects out of doors. Besides this mechanical expertness, which I must believe unexcelled, Boit has an ar-

THE ART AMATEUR.

tist's eye and instinct for subjects and composition, and he gives us the quaintest and loveliest nooks and corners of old European cities and hamlets, and sometimes



SALMAGUNDI SKETCH. BY GREGORY.
[SEE PAGE 24.]

times a whole city in the suggestions conveyed by a blot or two. I remember one in his sale of last year where Rome was spread out thus beyond the Campagna with the dome of St. Peter's perfectly outlined with a single apparently hap-hazard drop of his fluid color, yet distinct and ethereal as the atmosphere would make it. The subtlest effects of light and atmosphere are caught apparently with the utmost ease by this artist. Boit is a Boston boy, but has lived abroad many years. Frederick Crowninshield, of the Art Museum school, and Ernest Longfellow unite with him in this exhibition and sale. Mr. Crowninshield evinces great refinement of color sense, and a skill in dealing with the difficulties and niceties of water-color only less than Boit's.

One of the sensations of the day here is the exhibition of John G. Carter, the late William M. Hunt's studio assistant, who has presumed to "carry on" some of Hunt's sketches. Only one of the pictures in this exhibition, however, has been thus "carried on." All the rest Mr. Carter claims as wholly his own, and no little of the artist's sensibility they attest, too, especially in the clouds and skies. But it is evident enough that Mr. Carter is unable to carry on his own sketches to the point of being consistent pictures—let alone Hunt's.

GRETA.

MODERN ARTISTS' MATERIALS.

WE have already quoted liberally from Mr. Holman Hunt's paper read before the Society of Arts on the former and present systems of obtaining artists' materials. The following is the substance of his remarks on the materials used by Hogarth and his successors:

The resuscitation of painting which came in George II.'s time—mainly by the clear-mindedness of the great Hogarth—did not awaken any thought of the need of the old cunning in preparation of materials, for the means had been provided to save painters from some of the labor which, before, it was their duty and their pride to undertake in their workshops. The gain was palpable, the loss not immediately so. Sir G. Kneller had set up his old servant as artist colorman in London. He was (so history says) the first of the kind. The change in system did not, however, depend upon this mere accident. It was probably effected slowly. The suppliers of raw materials must have undertaken to get these made up, to grind the colors, to provide the frameworks, the stretchers, to prepare and strain the canvases, and to make up the

brushes. It was, even then, with the increasing taxes of modern life, an inevitable alteration, as is proved by the fact that it was made in other countries as much as in England.

At first, however, this delegation of the mechanical work to another person did not lead the artist utterly to abdicate his own authority; for knowledge of, and preference for, certain systems still remained with the painter, and the colorman would, therefore, have received the traditions of the painter's workshop from each and all members of the profession, and carried out instructions as the artists' servants would have done earlier. The special secrets were handed to the tradesman very much as the prescriptions of a physician are confided to a chemist. Each painter must have given exact directions as to his favorite manner of preparing a ground, of his mode of clarifying oils, of ripening these, of making varnishes. He must have insisted on the due degree of levigation of coarse colors, and intimated his choice of oils with which the different colors should be ground; and, if compound tints were prepared, these—it is still traceable—received the names of the artists who first ordered them.

Indeed, no great difference was made in the degree of control exercised by the painter under this new system until the generation which had begun their careers while pupils, as practical artist-colormen to their masters, had died out. Then traditions remained as curiosities, retained always longer and more accurately when the sons followed the fathers in the art, and, of course, at times made tangible knowledge—instead of mere verbal wonders—when in what were considered idle moments, an eccentric practitioner made experiment of some almost incredible tradition of ancient practice. A few such traditions I myself, when a boy, received in the teaching of a painter who was an art descendant of Sir Joshua Reynolds (these were of vehicles other than the mixture of drying oil and mastic varnish then universally in use; one was wax, the other a curious combination of water beaten with linseed oil into a jelly; many better legends, well worth examination, may still be in the minds of elder members of the profession), but the real skill of the workshop was handed over to the tradesman, and all practical knowledge held by the painter, of the means by which the canvas and the colors were got ready to take their places in the studio, was doomed before modern European schools began.

At first the colormen must have had many reasons to respect and to satisfy the knowledge of the painters. Although Hogarth inherited not the science and ability to do his own mechanical work, he received materials from tradesmen who had not made new inventions, either for good or for bad, but who worked on the directions of painters who had watched the canvases of their masters, and had heard from them the result of their own teachings and observations—going back, through generations, to the root of art. While nothing had been added, however, something had been lost; for the tempera ground had disappeared, which was the delight of the Florrentines and Venetians when painting pictures that have best retained their purity.

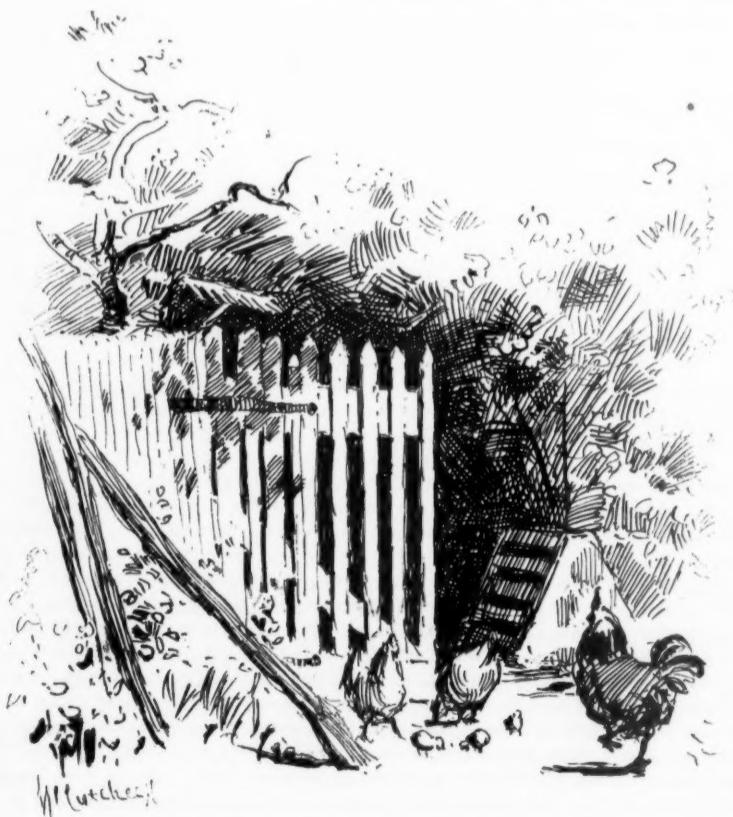
All the last century English pictures seem to have been painted on grounds prepared, as now, with white lead over a coat of size. Vasari recommends such, and the safety of his works disproves a contemporary declaration that they were not sound. The

want of brilliancy in his productions is due, perhaps, only to the fact that the grounds were dark in tone, and the use of much umber with the white may also be the main reason that no Georgian pictures vie in vividness with those painted three centuries earlier; pure white lead as a ground is, perhaps, worthy of comparison with gesso, but it has not so long and certain a testimony to recommend it, and a proved advantage four centuries old should not be lost. The main principle of painting, too, was a very different one from that which had gained such favor throughout Europe, for varnish painting was almost, if not quite, lost; it required a familiar knowledge of each color, and this had gone.

To use colors with oil alone for very simple aims may have its recommendations, but no strong or bright colors can be thus retained. Where design alone, or the merest suggestiveness of treatment, is the object, perfectly purified and well ripened oil may be a good vehicle. I think we can safely adduce most of Morland's characteristic works as fair examples of the kind of texture, quality, and effect oil alone will produce. Hogarth's are, I think, painted with the better preservative, thickened oil, or oil and mastic varnish mixed, which, in fact, makes mastic an oil varnish diluted with turpentine. As a spirit varnish it is often most mischievous.

The earliest pictures by Sir J. Reynolds are painted, apparently, simply with oil, and although the color is of the most modest character, and the painting altogether without indication of that love of impasto and richness which his maturer pictures have, they are in such beautiful order that one is tempted to wish that he had never gone farther a-field and fared worse, as he did to our great misfortune—so terribly that in many cases the sight of the original of a subject dear to us from familiar prints is a source of pain. He used asphaltum because he had had good evidence that the Venetians adopted it safely, but he had not had experiments of generations to show him the course of safety with this and other luscious compounds, and it is owing to this, alas! that many of his pictures are now only ruins.

Gainsborough painted with color and medium, much diluted with turpentine; the vehicle was evidently made with a large proportion of mastic varnish. The color has been well preserved in all cases where much cleaning has not scarified the delicate surface. The thinness of the paint has prevented extensive cracking.



SALMAGUNDI SKETCH. BY MCCUTCHEON.

[SEE PAGE 24.]

Had the result, however, been a perfectly durable one, notwithstanding great beauty, the effect is too like that of water-color to be quite satisfactory in large paintings.

Wilson's pictures always seem to have been painted in a simple manner. Asphaltum, with its slimy surface, I cannot remember in any of his paintings, and



SALMAGUNDI SKETCH. BY H. P. SHARE.

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its absence alone would greatly account for his success in escaping cracking. Turner's early pictures were painted much like Wilson's.

At the end of the last century young artists, in consequence of the great war, were unable to travel in Italy, and the purchasers of pictures were so few that scarcely any but portrait painters could get the barest living; the two causes combined to make them less inclined to make researches for improved means and materials to those at hand. The taste which Reynolds had established for a fatter medium, and other luscious additions to the palette, was indulged without restraint, because the evil consequences of his system were not seen by the first, or even the second generation; indeed, paintings of his, of a very unsound character, which have been hung on a wall of a favorable nature as to freedom from excessive changes of temperature, great heat from stoves, or from ignorant varnishing or cleanings, are still in such a good state that none but a suspicious spectator could trace the inevitable destruction which awaits them.

The escape from early evidence of evil from the lavish use of asphaltum betrayed many less important workers into the snare. Hilton, and more lamentably Wilkie, both adopted this Dead Sea product from the beginning to the end of their careers. Indeed, in their generation, the use of this pitch was almost universal. Constable never had a great affection for it, and at the end of his life he evidently discarded it altogether, although modern fabricators of his paintings use much of it, and the disgraceful dealers in such frauds get them more easily accepted as genuine. Etty, in his latter days, used it but sparingly. Mulready, when past seventy, told me that he did sketches with it at one painting in his early days which had never cracked. Turner never manifested an established taste for it. He did sometimes enrich his darks with it to doom them in the end. At times, too, he seems to have sketched his general effects with this stuff, which undeniably at first gives a most fascinating tint alone, or with white. Maclise and Landseer were, with others of their time, seduced into its use. The misfortune was greater, because all of these painters had such a passion for the rich tint it gave on a white ground that they never began their paintings without it.

This use of it as a foundation was, I believe, the great difference of their practice to that of the old masters. The Venetian and Low Country painters commenced their works with solid ochres and umbers and whites, and when they luxuriated in asphaltum it was to serve as an overcoat, which could move about, if it would do so, without damage to the foundation. I believe also that the nature of the gesso ground had much to do with its safety on old works; the oil ground, without doubt, causes here, as with other colors, the evil which Dr. Liebreich deplors in modern work, the non-drying of the under ground before the next is added; but if it were necessary to recur to the use of asphaltum now—which I am glad to declare it is not—it would be worth while to try whether its vitality could not be burned out of it, and it might not then be used with impunity. Its use from the great revival of art in England to the early days of this generation of painters was such a prolific cause of ruin to the works executed during the period that it deserves deliberate condemnation as a sure provoker of punishment.

One important fact in its influence upon modern work was the publication of various essays by Mr. Sheldrake, written in 1791 and 1801, on the use of amber and copal varnish in the place of the weaker medium then in vogue. He proved that these were the favorite vehicles of the Venetians, and experiments that he had made proved the much greater power these varnishes had in preserving colors than simple oil or mastic, or these mixed together. Respect for this view spread; and, accordingly, in the course of the following years, several young painters were induced to adopt these stronger varnishes as guardians to their colors. Mulready and Creswick were among the number—although the latter subsequently discarded

it, as less handy than the medium ready in tubes. Two others can give testimony to their satisfaction with it for about sixty years, Mr. Linnell and Mr. Webster, whose pictures, with those of the others mentioned, now give us long proof of the justice of the conclusions arrived at by Mr. Sheldrake.

Another change came about by the scientific researches of the French Academy, who published Merimée's book, who supplied us with French ultramarine, and revived the manufacture of madders.

The labors of George Field, a chemist, who applied himself with great assiduity to his task, much improved the range and the beauty of the colors to choose from. His madders were far superior in strength to those which preceded them. His lemon-yellow was believed to be a perfectly permanent dandelion-tinted pigment, destined to entirely supplant the light chrome. Cadmium was a perfect substitute for orpiment and orange chrome, and his orange-vermilion won so good a reputation that the tint is still always sold with his name as its best recommendation. His preparations of genuine ultramarine were so valuable that, after his death, the little store left in the hands of colormen went up to a premium in price, as did also his vermilion to a still greater extent.

A year or so before his death, wishing to have some lemon-yellow direct from his hands, a friend of mine kindly consented to visit him, with excuses that I could not come myself, and an explanation of my desire. The old gentleman was quite affected by the appreciation of his labors which the direct application betokened, and he confessed to feeling aggrieved that he had so few signs from artists themselves of their approval of the value of his labors. He explained that the manipulation of the vermilion had cost him so much time, and that it was so thoroughly an invention that he had applied

to Government and to learned bodies for an award of one hundred pounds in return for the mode of preparation, which not one had consented to give. He declared that he would not part with it for less, and I believe he carried his secret with him to the grave.

The pictures of forty, thirty, and twenty years ago gained the advantage of this careful chemist's scientific labors, for the colormen were discriminating enough to value the products of his laboratory, and the artists, without care, were fortunate enough to be supplied with what now would be above price.

Other colors also appeared at this time, perhaps from independent channels—the two oxides of chromium, purple madder, and the yellow madders. The painting of the Houses of Parliament, and the preliminary interest which awakened the thirst for knowledge about the practices of the old masters, resulted in the publication of important books, which have not yet done all their good work. The loss of Field's secret was greater to art than at the time its was known to be; for the character of the vermillion which in this day goes by his name is in some cases disgracefully inferior, and in no case is there reason to think that his invention has been rediscovered. His lemon-yellow, too, has never since been equaled in any degree. Deep cadmium had deservedly gained a high reputation, but the introduction of some lighter tints of a treacherous kind—it not, indeed, the discovery that the stronger tints have also become variable in trustworthiness—has established a just feeling of caution toward all varieties.

The introduction of copal and amber varnish was not regarded by all painters as suitable to their own habits. The varnish as presented was too viscous a medium for those who had got accustomed to megilp; and the colormen, to meet their wishes, introduced secret preparations of their own compounding which were recommended as possessing the advantages of either. On the Continent similar patent combinations have been introduced. The fact marks the change of practice. In old days the secrets were the artist's; now he is the first to be kept in ignorance of what he is using.

Notwithstanding the misfortunes of our present sys-



SALMAGUNDI SKETCH. BY BURNS.

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tem, I feel called upon to avow that I regard the artists' colormen of London as gentlemen of intelligence, of character, and great enterprise, to which qualities we

are much indebted for the comparatively safe position we enjoy; for, indeed, at the worst, it must be recognized that we might have gone much farther astray. It is needful, however, that we should be not only in good hands, but we should give strong proof that we can distinguish between that which is faulty and that which is perfect; and it is the want of discriminating power in the painter which produces all the indifference on the part of the preparer to the permanent character of the materials he supplies.

The painter has really not the power to trace the causes of defects. The colorman naturally judges of the character of the materials he vends by the condition they are in while under his own eye. To him, the evils revealing themselves in the work which has passed through his shop do not exist if he never sees them; and if he hears of them only as evils untraceable in their cause which have occurred to one of his customers (who

Mr. Hunt makes also some interesting remarks on canvases, from which we quote:

As to canvases, the aim has been to increase the smoothness of the surface. The ivory texture, for many purposes, is a great merit. The colormen have had the whole responsibility of deciding how to secure this desideratum—as, indeed, they have to satisfy all other wants—and they have been convinced that a cloth of the lightest character can most conveniently be made regular in thread, and that this can be best prepared with a ground of the required delicacy. The success of this experiment has encouraged the putting aside of strong ship-sail canvas, which at one time was often used.

Twenty years ago, wanting to have a painting enlarged, I went to a colorman of the best standing and asked him to explain to me the different systems by which such changes were effected; and he told me

the other thirty years—a time almost out of consideration, by its length, to the tradesman; but it should be a mere to-morrow to the painter, whose work is not worth the doing—to any one but his humbled self—if it will not last for many generations of eyes and minds.

I will illustrate the weakness of our system by another case. It is now thirty years since I bought a canvas from the same most respectable house, where before and since I have obtained many excellent canvases. The one I speak of was remarkably sandy in texture; it was so far objectionable in this respect that, after the first two or three days' painting, I should have changed it for another, but I was in the country, and I contented myself by spreading with the palette-knife a filling-up couch of zinc white—then just newly introduced—on the part where my principal work would be. The picture was eventually finished, and for ten years I had no suspicion of its malady. At that time I had



"WOOD-CUTTERS OF MID-FRANCE." FROM "PICTURESQUE TOURS IN PICTURESQUE LANDS," BY L. G. SEGUIN.

may, sometimes, have obtained materials elsewhere), his sense of responsibility is quieted when he has received the assurance of his men in the workshop that the usual rules, which have hitherto resulted in work of a kind not eliciting complaints, have been strictly adhered to. The workmen, too, in these shops are not permanent, and there is virtually no responsibility for any one preparation.

In most cases the complaint is never made, for the evil may be a very serious one, and yet it may not manifest itself before the death of the artist. In one artist-color establishment in London alone are colors extracted from their roots; and even there certain colors are purchased from wholesale makers, who are without the feeling of personal pride in the perfection of their products which Mr. Field had. The other establishments buy from the wholesale supplier, and thus the user of the color is so far away from the maker that there is no real communication between them.

that sewing the extra pieces on, as the old masters did, was now found to be quite unnecessary. It caused a great eyesore in the picture, and was no additional source of strength. For many years they had undertaken the enlargement of paintings for Maclese and Landseer, who had been greatly pleased with the manner adopted of relining the central picture on a canvas of the required dimensions, and then fastening down with glue the marginal pieces. I saw specimens of this ingenious treatment of paintings which, in progress, had outgrown their original conception, and nothing could be more satisfactory to the artists' colorman point of view of a few years; but a visit in this day to Maclese's "Play Scene in Hamlet," and to Landseer's "Field of Waterloo," will at once reveal what a mischievous point of view this is; for the two edges of the adjoining canvas have curled up, and opening lines, every day getting greater, mark the original confines of the composition. This is, in the one case, twenty, in

my attention drawn to a number of minute particles on the surface of the painting. On experiment these proved to be microscopic blisters, which, when scraped away, left the white canvas exposed. There must have been five thousand in the space of two or three square feet. A couple of days' tedious and careful stippling remedied the injury; but in another ten years a similar and almost as numerous a crop appeared, with the like need of retouching, which has, in later years, even again occurred.

The late John Phillip told me that he had had the same mishap with canvases purchased in Spain, and he had ascertained that the ground had been prepared with sugar of lead as a dryer, and that the mischief would go on until all the particles had come away. I invited my colorman to explain to me the reason of the mischief, telling him the details of my treatment of the canvas while painting. He jumped at the theory that it was the zinc which was in process of disintegration;

but this, as I could show him by tracing the greater smoothness of the canvas where I had applied the white, could not be maintained, because the particles had not broken through at all in that part (perhaps, from the greater thickness of the paint, they had escaped through the back).

The fact was, I was altogether wasting time to ask this gentleman any questions about the canvas, which,

has proved perfectly equal to the work, but which on any scraping out and corrections has had its ground broken up into facets, on account of the weakness of the cloth; and this has caused obstacles to the happy termination of the work of the most serious kind. The best test of the effects of our system will be in the state of the English pictures in the National Gallery.

(To be concluded.)

illustration we reproduce from the "Bible Gallery" by Mr. Poynter, we consider one of the best. If one tires, as one is apt to do, of the ultra-sentimentalism of the characterization of this artist, it must be admitted that the beauty of his drawing and the effectiveness of his groupings never fail to charm us.

"A Picturesque Tour in Picturesque Lands" is another richly illustrated book imported for the holidays



"MIRIAM'S TRIUMPH." BY E. J. POYNTER, R.A., FROM "DALZIEL'S BIBLE GALLERY."

probably, if prepared on his premises at all—and this, as it happens, is very doubtful—had been trowelled by a workman who never expected to see that canvas or hear of it again one week after he had taken it off the stretching-frame.

I know of another painting executed on canvas, bought at the same time, and the same shop, which has gone through the same history as mine did; and a third canvas from the same establishment had part of its ground peel off like a sheet of paper while the painting was in progress, entirely destroying the artist's labor. I have also had experience of canvas, which, if worked at in one intention from the beginning to the end,

SOME HOLIDAY GIFT-BOOKS.

"DALZIEL'S Bible Gallery," recently imported by Messrs. Scribner & Welford, is a notable art work. Its sixty-nine illustrations from the Old Testament are from original drawings by such eminent English artists as Sir Frederick Leighton, President of the Royal Academy, E. J. Poynter, Holman Hunt, E. Burne Jones, G. F. Watts, E. Armitage, and F. Madox Brown. The drawings are rendered on wood by Messrs. Dalziel in their best style, which, by reason of its bold simplicity, is strikingly opposed to our more elaborate American method, as represented in our best magazines. The

by Messrs. Scribner & Welford. Like those of the volume just noticed the engravings are by the Dalziel Brothers, but they are from works by French, German, and Italian artists, and show more diversity of treatment than those of the "Bible Gallery." The whole impression is an "edition de luxe," confined to proof engravings on India paper. Printed on fine handmade paper, profusely illustrated, and bound in full vellum, with inlaid morocco and gold, from a special design by Zahndorf, we have here one of the most attractive gift-books of the season. The illustration from the volume presented herewith hardly does it justice; for it does not show the full height of the original.

VERA MILES

SOME GEMS BY SOLON.



Of the three examples we give here with of "pâte-sur-pâte" decoration by the famous Marc Solon, formerly of Sèvres, and now employed in Minton's factory at Stoke-upon-Trent, all are owned in this country. The process by which the artist, instead of using color, employs liquid clay, in which he paints, or rather "lays on" his design, was briefly described in THE ART AMATEUR in December, 1879. The vases illustrated herewith belong to Messrs. Gilman Collamore & Co. They are only a few inches high, but are charming specimens of Solon's unapproachable work. The decoration, like all which leaves his hand, is characterized by pure, but severe treatment, embodying a fancy of exquisite delicacy. His drawing is ever as faultless as the classical Greek ideals upon which his conceptions are based, and to his compositions he lends the charm of a refined humor entirely his own. Can anything be

kill the reds. Black and the browns are steady in their action, undergoing little change except that the blacks become stronger when vitrefied. Blues combine with most colors. Black mixes with all except the pinkish or purples.

Fat oil is easily made by keeping a pint of turpentine in an open bowl on a moderate oven for two or three days, till nothing is left but a spoonful of clear oil, which must be kept in a well-shut bottle.

A safe way to get in dense shading of one mass, is to lightly cross-hatch your lines as in water-color painting. If you let them dry well before crossing them again, and so on, you can get more paint on to fire well than if it were laid on in a body, and the same holds good in applying it with a dabber or sponge.

In painting heads, rouge-brun riche, one of Lacroix's colors in tubes, is very good to commence with, as it fires well, changing very little. The darker parts should be touched in with brun foncé, or dark brown, great care being taken to graduate the color properly.

It will be found much easier to paint heads in natural colors after some practice in monochrome. In paint-

colors, with equal parts of glycerine and finely powdered gum, mixing the color to about the firmness of butter, and painting with glycerine. The disadvantage of this method is very trifling, as it simply consists in the necessity of drying your painting in an oven before retouching it, as two wet colors will run into and spoil each other. The advantage, which is a very great one, is the slow drying of the paints, which allows a puzzled beginner time for more complicated effects. It is also economical and sparing trouble to paint with glycerine, as the prepared paints, if kept free from dust, may be preserved for many weeks. This may be effected by covering them with a glass or bowl.

The pupil should take a tile and paint on it a row of small squares each representing a color as it appeared when unbaked, and under it the same as it looks after firing. It is very useful to have in a similar manner on a tile the results of the various combinations of colors, such as purple, brown and black, green and yellow, etc. As some colors when combined disappear almost entirely in the firing, this is almost the only way to record the result. Always write in each square, before it is



"CUPID'S ENTRANCE." VASE DECORATED BY SOLON.



"CUPID'S EXIT." VASE DECORATED BY SOLON.

more delightful, more bewitchingly chaste, than the nymphs and cupids shown on the tile of our illustration? We are indebted to the courtesy of Mr. Charles L. Sharpless, of Philadelphia, for the opportunity of introducing to our readers this pretty conceit. The ground color of the original is bronze. The size is about 12 inches by 6. The decoration is made by five successive coats of delicate white paste, each of which is burned in before the next is applied.

NOTES FOR CHINA PAINTING NOVICES.

MANY colors after firing become stronger or deeper. The reds do so to a slight degree, but carmines, purples, and pinks—which must all be used very cautiously, being apt to spoil unless carefully applied—"intensify" very much. These latter colors should not, as a rule, be mixed with any others, and they should always be managed with a horn or ivory spatula, or palette knife. Yellows are all very strong colors with a tendency to kill or absorb other colors, particularly the reds. Greens all grow stronger by being fired. They can be mixed with yellows, blues, and browns, care being taken as to effects with the latter, but they

begin by making a careful outline in Vandyke-brown mixed with a little purple and black; then lay on a smooth coat of Vandyke-brown mixed with a little light orange all over the face, for the flesh tone. While this is still moist, work flesh red into the cheeks, and wherever else it is required. This can be best done with the dabber. Then take a very fine sable brush and paint in the shadows on the face with a mixture of Vandyke-brown, purple and black for the deeper tones, using orange and azure for the half tones. The whole face should be worked up very much in the same manner as a highly-finished water-color. As a head in natural colors will always require two or three firings, the finishing touches may be left until after the first firing, when it will be found that the colors have changed considerably. The flesh red is very liable to burn out. After the second and third firing they change very little.

When, as sometimes happens, the work is spoiled by the colors not having glazed properly, mix a little enamel flux with the color and use this thinly where required. It combines with any color but red, and when fired forms a very good glaze.

Those who dislike the smell of turpentine, or who find fat oil difficult to manage, may grind up powder

fired, the names of the colors combined. This is done with the end of an ivory point or penknife.

A piece of wash-leather tied tightly round the point of a thin brush-handle, and slightly touched with turpentine, is very useful in removing spots. If too wet the turpentine will spread and spoil your work; if nearly dry it lifts the spot, or makes a clean removal of the paint, exposing the surface. After painting, the Dresden artists keep their work for a day in a common oven, at a very moderate heat, to dry the colors.

In under-glaze, for the shadows of flesh a good gray is formed by mixing light blue and green of equal tones. Paint in broad strokes following the curves of the face. As the color spreads in firing, leave the strokes rather open. Crossing or overlapping causes darker spots. Fill in with a tint of buff and crimson. The under-glaze reds are poor. The whole face can be painted under-glaze, with the exception of the complexion tint and red of the lips. Backgrounds and draperies can be produced with great richness of effect and details; browns, yellows and blues are very deep toned and fine in color. When the article is fired and glazed, the over-painting is easy, all the shadows being prepared. Purples, pinks, and some light colors, must be left for over-glaze.



"NYMPHS AND CUPIDS."
PLAQUE DECORATED BY SOLON IN PÂTE SUR PÂTE. OWNED BY CHAS. L. SHARPLESS, ESQ., OF PHILADELPHIA.
DRAWN BY CAMILLE PITON FOR THE ART AMATEUR.

DECORATION & FURNITURE

THE OPEN FIREPLACE IN ALL AGES.*



FIG. 1.
EARLY GREEK
FIREPLACE.

ALL of us, we presume—at least all of us who attach any meaning to the good old word fireside—love the open fire, with its ruddy glow and cheery aspect, and would joyfully reject forever the hideous sheet-iron stove, if only sure of an agreeable, well-radiated heat without it. Not that the depressing, comfortless stove, even as a radiator of heat, is more desirable—for it never will answer its purpose until people stand on their heads instead of on their feet—but it does give a volume of heat, although that heat strikes about mid-air, keeping the head warm and the feet cold. The unimproved open fireplace hardly does as much as that. But if we could only have the ideal open fireplace, with all its old-fashioned picturesqueness, and without waste of heat, and without dangerous draught, and without its imperfect ventilation! Mr. J. Pickering Putnam, in a timely little volume just published, tells us that we may have it, and he explains how. The greater part of the book is devoted to the consideration of these very points.

So great, he tells us, is the danger from cold draughts occasioned by open fireplaces as they are now constructed, that one is less liable to take cold standing in the open air, with the thermometer at freezing-point, than sitting on such a day in a room heated by a bright open fire. So unequal is the distribution of heat in such a room that water may be frozen in one corner near the window draughts, and boiled in another near the fire, and it has been even found possible to roast a goose in front of such a fire, while the air flowing by it into the chimney was freezing cold. When, in addition to these startling statements, we are assured that the best authorities put the waste heat of our fireplaces at from eighty to ninety-five per cent, according to the shape of the fireplace, the nature of the fuel, the amount of the draught, and the size and nature of the flue, we realize the importance of Mr. Putnam's scientific experiments in the direction of reform, and feel grateful to him for giving, in the exhaustive and lucid manner that he does, the results of his investigations, from which we learn, among other things, that the Jackson ventilating fireplace wastes much less than the ordinary fireplace, thirty-two per cent of the heat produced being utilized.

With the practical part of the book, however, we

have not to do. This is a matter the treatment of which comes properly within the scope of a magazine for architects, and indeed the work under review is a reprint from that admirable publication, *The American Architect and Building News*. It is in the decora-

being built in the middle of the building or hut, and the smoke escaping from the roof, the conditions for the ideal fireplace were nearer fulfilled than they are at the present day. But barbarous as this arrangement may seem, it nevertheless has certain advantages. The

heat of the fire is utilized to a far greater extent than is the case with that burning under our modern chimney. All the radiated heat is obtained, and a large part of the heat of contact of air. As a ventilator it is superior to our modern apparatus, since no impure air can remain for a moment in the room, and the cold draughts entering are not drawn to a single spot limited by the height and size of the mantel, as with us, and being, therefore, less concentrated, are less dangerous.

This first step, which, being founded on common-sense, was necessarily in the right direction, did not lead, as one might naturally suppose it would have done, to the adoption of the upright flue for carrying off the injurious products of combustion. This contrivance was one of the latest to contribute to the health and comfort of man, although the principle of the modern chimney was probably understood long before the practice of constructing it became general. According to Peclet, chimneys appear to have been unknown to writers of the early part of the fourteenth century. But once introduced, their merits appear to have been rapidly appreciated, since we find it stated that in the reign of Queen Elizabeth apologies were made to visitors if they could not be accommodated with rooms provided with chimneys, and ladies were frequently sent out to other houses where they could have the enjoyment of this luxury. Thus the general use of the chimney is quite recent, and it was not until the time of Savot, Franklin, and Gauger, that we have record of any serious attempts to combine the cheerfulness of an open fireplace with the economy of an inclosed stove.

Gradually, for the purpose of avoiding lateral currents of air, jambs were built on each side of the fire, to direct the air upon the fuel, and the chimney flue was brought down to within a few feet of the fire. By this step another large portion of the radiant heat was lost, and the whole of the heat of contact of air, without an effort to obtain a corresponding compensation.

In milder climates we find the portable brazier without any provision whatever for the outlet of the smoke.

This system of heating was generally employed by the Greeks and Romans. It is still used in Spain, Italy, Algeria, and other warm countries. The braziers of the Greeks and Romans formed elegant pieces of furniture, often beautifully sculptured, as in the initial



FIG. 3.—ELIZABETHAN FIREPLACE IN THE COUNCIL CHAMBER OF COURTRAY.

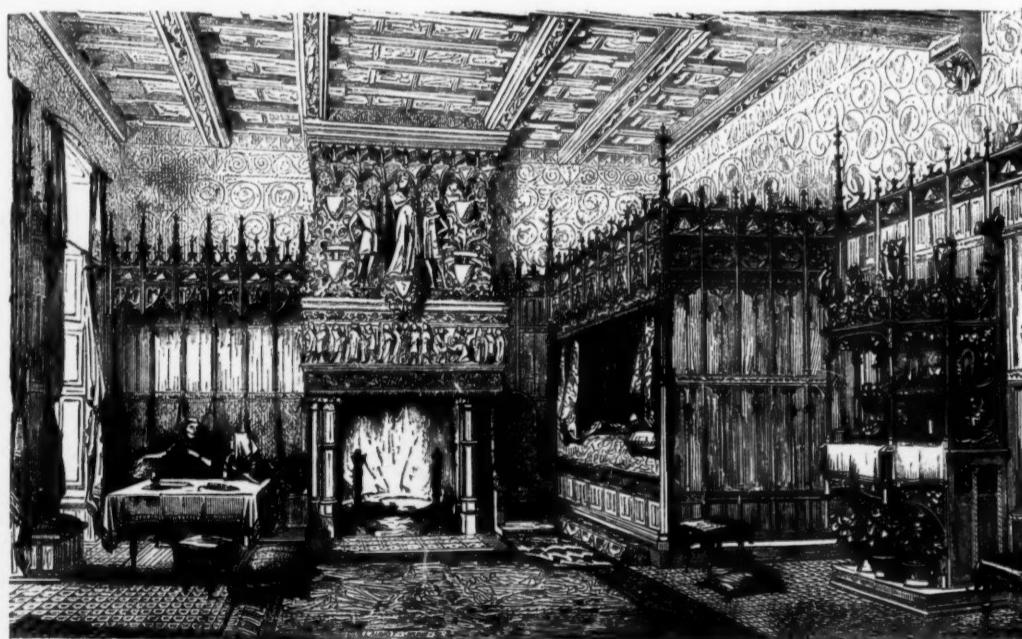


FIG. 4.—GOTHIC BED-CHAMBER IN A FIFTEENTH-CENTURY FRENCH CHATEAU.

is an admirable chapter on the history of the open fireplace from which we quote freely:

It is not flattering to our pride in our "modern improvements" to be reminded that when, in the earliest ages, the chimney consisted of the entire house, the fire

* "The Open Fireplace in All Ages." By J. Pickering Putnam, Architect. Illustrated by 269 cuts, including 36 full plates. Boston: James R. Osgood & Co.

figure. The Spanish portable brazier (Fig. 2), in which charcoal is burned, is rolled from room to room, warming each in succession. By this system the entire heat of the fuel is realized, but, on the other hand, the products of combustion, always disagreeable to the occupants, and highly injurious to the paintings and furniture, are extremely dangerous for the health.

In colder climates, where greater heating power is necessary, the brazier is of course insufficient. In the frigid zones, however, where wood and coal cannot be obtained, the brazier reappears in the form of the smoky lamp of the Laplander and Esquimau. Here economy approaches its maximum, the heating, lighting, and ventilation being effected by one and the same inexpensive agent, namely, putrid oil, burned under a hole in the roof of the hut. "The Greenlander," says Tomlinson, "builds a larger hut and contrives it better, but it is often occupied by half a dozen families, each having a lamp for warmth and cooking, and the effect of this arrangement, according to the remark of a traveller, 'is to create such a smell that it strikes one not accustomed to it to the very heart.'" The effect of this great economy, however, is shown in the bleared eyes and the stunted growth of the natives.

Finally, the last degree of economy in warming, if we can call that economy which saves fuel at the expense of health, is reached by the lace-makers of Normandy, who work warmed by the natural fires burning in the bodies of their domestic animals. They rent the close sheds of the farmers who have cows in winter quarters. "The cows are tethered in a row on one side of the shed, and the lace-makers sit cross-legged on the ground on the other side, with their feet buried in straw. The cattle being out in the fields by day, the poor women work all night for the sake of the steaming warmth arising from the animals."

After thus showing us the backwardness of the civilized Greek and Roman in the use of their tripods, the

ourselves allow the air of our rooms to be impoverished in the very same manner, and often to an even greater extent, by the noxious vapors pouring from our unventilated gas-burners and causing pernicious contamination,

sometimes six or eight feet above the hearth, they radiated the heat generously into the room, and although they did not pretend, any more than do our modern fireplaces, to heat the air of the apartment, they at least sufficed to warm amply the persons grouped around them or seated on the hospitable benches built upon the hearth itself.

As for smoke, it is undeniable that where but a small fire is required, as is usual in our smaller modern rooms, and the fireplace and flues are large, the hot-air current is greatly cooled by the cold air entering above the fire, and the rapidity of the draught is proportionally diminished. It is of course thereby rendered less capable of resisting any impediments to its passage which may be offered in the form of defective construction of the flue or imperfect ventilation of the apartment. But where the flue was perfect and where sufficient air was brought into the room to supply the place of that drawn up the chimney, and where the hood projected well over the fire, a smoky chimney was found to be a rare occurrence, even with the largest fireplaces and with the smallest fires.

It is the custom when one of these ample fireplaces, built after the old-fashioned style, is found to smoke, to lay the blame to the size of the opening and flue, although nine times out of ten the real fault will be found to be in an insufficient ventilation of the apartment, or in a careless or irregular construction of the flue. Hebrard, in his "Caminologie," wrote in 1756 as follows: "It is surprising that we should allow these old chimneys to be changed in order to follow the fashion of the day, without taking the pains to examine whether the utility is as great as the novelty. It appears that it is not. It has been observed, on the contrary, that of the few old chimneys which have escaped remodeling, there is scarcely one which smokes. Old men testify to the same effect in regard to those which existed in their time, while we have no hesitation in saying of the majority of our new chimneys that they do smoke."

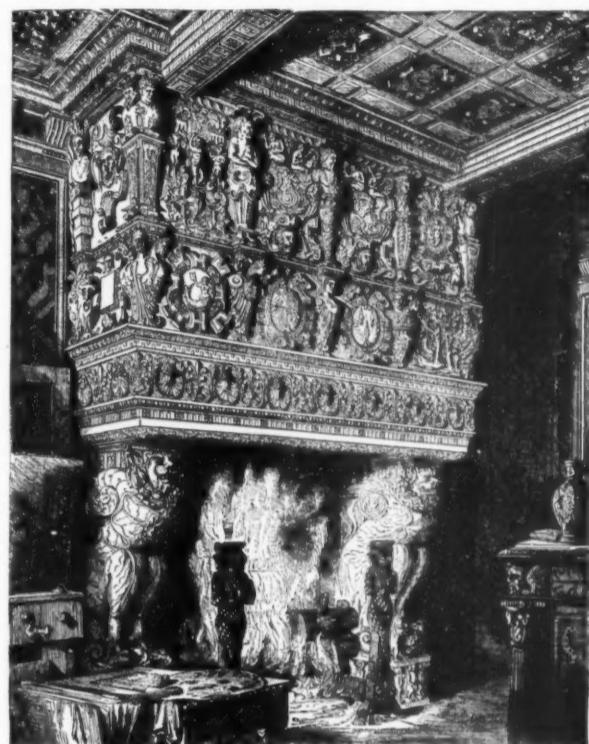


FIG. 5.—FRENCH STUDIO FIREPLACE.

The idea of building the fireplace against the side wall probably originated in England in the eleventh century, at the time of the Norman conquest. Previously the chimney consisted merely of a hole in the roof, with a small wooden tower above to carry up the smoke. At the time of the conquest fortresses were constructed and the roofs used for defence, so that the central opening for smoke was rendered impossible. The fireplace was removed to an outside wall and an opening made in this wall above the fire for the passage of the smoke. The oblique opening in the wall gave place soon after the conquest to the ordinary chimney-flue.

This form of flue naturally led to the ordinary chimney as it is now constructed. The fireplaces were at first very large. In France a royal edict, as late as 1712 and 1723, fixed the size of the flue at three feet wide and deep enough to admit the chimney-sweep. In this country we have seen old-fashioned fireplaces eight feet long and three feet deep. These caused such a draught that screens were necessary in the room to protect the inmates from powerful currents of cold air, but, although the waste of heat was enormous, on account of the cooling effect of these strong draughts of outside air, it was nevertheless much less in proportion to the fuel burned than is the case with the smaller modern fireplace.

Provided usually with a large hood projecting boldly into the room, and placed at a considerable height,

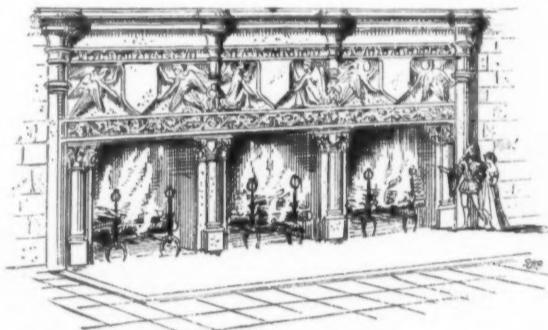


FIG. 7.—TRIPLE FIREPLACE IN THE COUNCIL HALL OF THE COURTS OF POITIERS.

The cause of this change was the suppression of the hood which had been built and recommended as of the utmost importance by Alberti, Philibert De

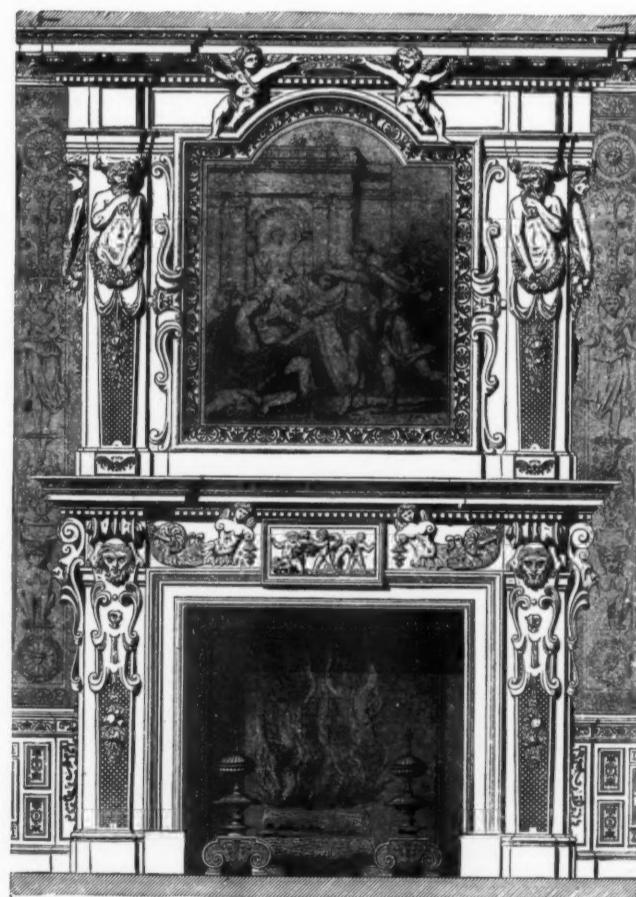


FIG. 6.—WOODEN FIREPLACE IN THE BED-CHAMBER OF LOUIS XIII.

primitive Spaniard with his rolling brazier, the poor Esquimau with his feeble and smoky lamp, and the wretched lace-makers of Normandy in their close and sickly atmosphere, Mr. Putnam reminds us that we

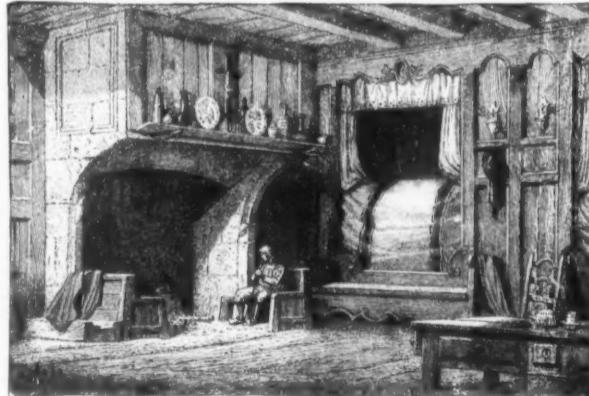


FIG. 8.—FIREPLACE IN A PEASANT'S COTTAGE IN BRITTANY.

lorme, and others. The hood was dropped partly because it was thought to interfere with the decoration of the apartment and partly on account of the desire for novelty. Unfortunately, this modification in-

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volved a second which had a still more injurious effect upon the heating power of the fire. The smoke, being no longer properly conducted to the flue, would under adverse circumstances enter the room, and the device of lowering the mantel was adopted to obviate the difficulty. This was done at first by adding a simple band of leather or of some other material below the mantel-shelf, then by movable registers or blowers of metal, and finally by lowering the mantel and shelf itself, which modification in the course of the eighteenth century brought the fireplace down to the form commonly met with in our day—a form which, objects Labarthe, "utilizes neither the radiant nor the transmitted heat." Still another reason was given for the lowering of the mantel. It was urged by Serlio and Savot that this new disposition had only been introduced to protect the eyes from the heat of the fire. It was, however, argued with all apparent reason, by Hebrard, that the object sought could not in the least degree be obtained by this means, since it would be necessary for the purpose to give up chairs and warm one's self standing up. Mr. Putnam, in a chapter full of valuable suggestions to architects and builders, for the improvement of the open fireplace, shows in what way these large, old-fashioned chimneys may be constructed, either with or without the hood, so as to render the draught, in all cases, both ample and unfailing.

The hearth in the middle of the hall still existed as late as the fourteenth century as a general custom. The great logs were simply piled on andirons, and the smoke escaped through the louvre on the roof. Major J. S. Campion, an English traveller, gives the following description of a Spanish kitchen fireplace, showing that this rude form even now exists: "Almost in the middle of the room was a rough hearth, about four feet square and a foot high, and composed of tiles, flat stones, pieces of iron—anything that would not consume. In its centre burned a fire of three sticks laid star fashion, with a blazing brushwood heaped on them. A large wooden hood supported by massive rafters caught and conducted such portion of the smoke as did not circulate about the room to a hole in the roof furnished with a rough louvre, through which it escaped; and from a cross iron of the hood hung a stout chain, terminating in a hook, by which was suspended a large pot full of potatoes slowly simmering." Wood was the

"In the hall, that ancient seat of hospitality," says Tomlinson, "they were also strong and massive, to support the weight of the huge logs; but the standards were kept bright, or ornamented with brass rings, knobs, rosettes, heads and feet of animals, and various grotesque forms. In the kitchen and in the rooms of

long were sometimes burned. Seats were placed on and about the hearth, and the screens and jambs of the fireplace formed together a complete chamber as it were, apart from the large halls in which they were built, and here the family united to pass the long winter evenings and listen to the famous legends of olden times.

After the thirteenth century the kitchen, forming part of the main house, and no longer a separate establishment in which whole sheep and oxen were cooked at one time, was furnished with one or more such massive fireplaces. One belonging to the Abbey Blanche de Mortain was built of granite, and still bears the arms of the abbey and the triple pot-hanger with the iron plate behind the fuel. It has no piers at all, the hood resting on heavy corbels of granite, and the fireplace is built, as usual, in the thickness of the wall.

Up to the fourteenth century the fireplaces of private houses and châteaux were generally of great simplicity, and it was only later that we see any attempt at decoration. In the volume before us are illustrations of two fireplaces of the fifteenth century with jambs of stone and hoods of wood plastered and curiously decorated. In one of them, we are told, the hood, being plastered and having therefore the appearance of stone-work, seemed to the eye too heavy to be self-sustaining. The artist has therefore taken the pains to carve upon the surface heavy cables, in the hopes of being able thereby to diminish in a measure this disagreeable effect of weakness. The second fireplace is more profusely decorated, and carved chains are added to assist the cable in supporting the heavy hood.

The fireplaces thus far described have not exceeded eight or ten feet in width. When very large halls or saloons in palaces or public buildings were to be heated they sometimes measured thirty or forty feet, and were decorated in a most sumptuous manner. In this case, however, it was necessary to support the mantel by intermediate piers. When these piers extended from the front to the back they formed, under a single mantel, separate fireplaces, each having a distinct flue of its own, as shown in Fig. 7 from the Grand Hall of the Palais des Comtes de Poitiers.

The subdivision of the opening and flue into several parts had other objects besides that of properly supporting the mantel. The ties or withes strengthened the walls, and the draught of each was materially im-

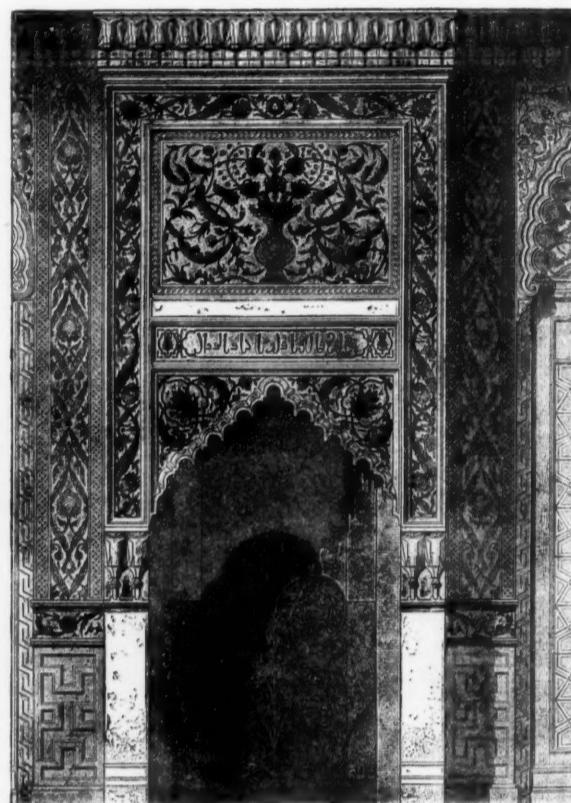


FIG. 9.—FIREPLACE IN THE PERSIAN DRAWING-ROOM OF COUNT BRANICKI'S HOUSE AT PARIS.

common houses the standards were of iron, but in the halls of copper, brass, or even silver."

In its primitive form the open fireplace of the Middle Ages consisted of a simple niche cut in the thickness of the wall, the sides terminating in small piers supporting a massive hood. The oldest fireplaces of the Middle Ages were often circular in plan, the back of the fire-

place forming one segment of the circle, and the mantel and hood the other. Those supposed to be of the twelfth century were not so large as those of a century later, and the mantel was apt to be formed of a single piece or of two pieces of material. In the fireplace of a private house in the old town of Cluny, France, the hood is supported by a single curved timber; the entire thickness of the wall is used, the back of the fireplace being on a line with the outside of the wall, so that the masonry of the chimney shows in projection on the exterior. The hood is elliptical and resolves itself, as it ascends, into a circular flue. On the right and left are little shelves for lamps, corresponding to our modern gas-burners on the chimney-breast. The low windows near the fireplace enabled the occupants to see what was going

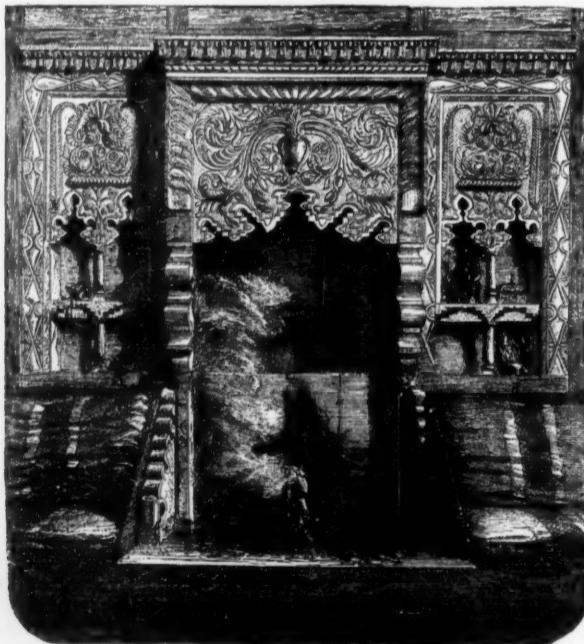


FIG. 10.—TURKISH FIREPLACE OF THE SEVENTEENTH CENTURY IN THE PACHA'S PALACE AT KÉRÉSOUN.

ordinary fuel till the seventeenth century, and this was burned on the capacious hearth, resting on the two standards or andirons, a name which may have come from the Anglo-Saxon "brand-isen" or brand-iron, or from the words hand or end iron. For the large kitchen fire, the standards were strong and massive but quite plain.

on in the street while they sat by the fire. This latter comfortable contrivance is adopted in the modern open fireplace arrangement shown in Fig. 12.

The old fireplace in Roslin Castle was of colossal dimensions and extreme simplicity of design. In those great fireplaces huge trunks of trees six or eight feet

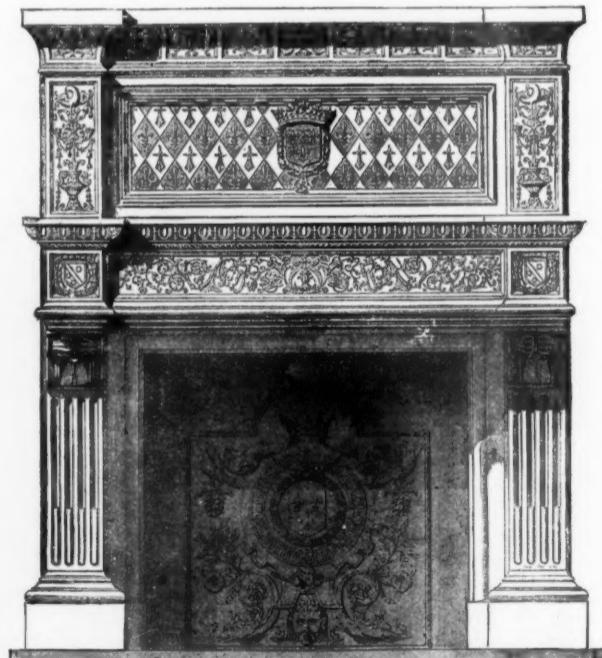


FIG. 11.—FIREPLACE IN THE HOTEL D'ALLUYER, BLOIS, FRANCE.

proved by having its own small, independent flue. When the fire was first lighted, or when less than the ordinary amount of heat was required, it was possible to confine the fire to a single section. By this arrangement each part, besides having sufficient draught of itself, served also to heat and improve that of the rest.

The fireplace represented by Fig. 7 was built in the fifteenth century, and occupies one end of the hall in which it stands. "It is," says Viollet-le-Duc, "no less than 10 meters long and 2.30 meters (7 feet) high under the mantel. . . . In the interior of the public buildings as well as in the exterior, the Middle Age understood how to produce imposing effects of architecture, which make the treatment even of our most important modern buildings seem weak and insignificant by comparison."

"When the Counts of Poitiers, in their grand robes of state, sat enthroned in this hall, surrounded by their officers; when behind the feudal court blazed the

ages, to some of which an additional interest is lent by their being hardly more than accessories to pictures in themselves of real historical value. The fact that the best of these pictures are reproductions from well-known originals which have appeared in such works as "L'Art pour Tous," and Viollet-le-Duc's "Dictionnaire du Mobilier Français," does not detract from their value. The public indeed is indebted to the publishers for affording it the opportunity, at a trifling expense, of becoming acquainted with examples of household art, otherwise difficult of access or to be found only in books of great cost.

The fireplace in the Council Chamber of Courtray (Fig. 3) is a noble example of Elizabethan style. In such a recess as this, with its correspondingly large flue, a whole family in troublous times might have concealed itself with impunity. Notice the fine, strongly constructed old-fashioned table and the stately simplicity of the apartment generally.

Even more interesting is the view (Fig. 4) of a bed-chamber in a chateau of the fifteenth century. What a scene for a ghost story, or for the commission of some griesome tragedy! The room is picturesque in its appointments, but these are in the worst style of the Gothic decadence. The chimney breast and furniture especially are overloaded with sculpture. The two

French fireplaces shown in Figs. 5 and 8 are also romantic and curious.

The beautiful fireplace shown in Fig. 11 is in the "Salle des Gardes," in the "Hôtel d'Alluye," at Blois, France—the house of Minister Robertet, of Louis XII, and François I. It is built of stone, and is about twelve feet high and eleven wide. The arms of Robertet are sculptured over the piers. The main panel is surrounded by a moulding which contains the knotted cordelière of Anne de Bretagne. The field of the panel is decorated with the losanges alternatively of France and Bretagne. The shield of France is surmounted by the crown, and surrounded by the collar of

represents children playing with the head of Medusa. Other scenes in the life of Perseus and Andromeda are painted on the ceiling and over the doors. The walls are covered with magnificent tapestry, of which a part is shown at the right and left of the mantel.

From the sculptures and chimeras of the Renaissance we have the graceful tracery and arabesques of a fireplace in the Persian drawing-room of the house of M. le Comte Branicki, Paris, and from a Pasha's palace at Kérésoun a Turkish fireplace of striking design.

An agreeable introduction of some of the pleasantest features of the mediaeval open fireplace into modern

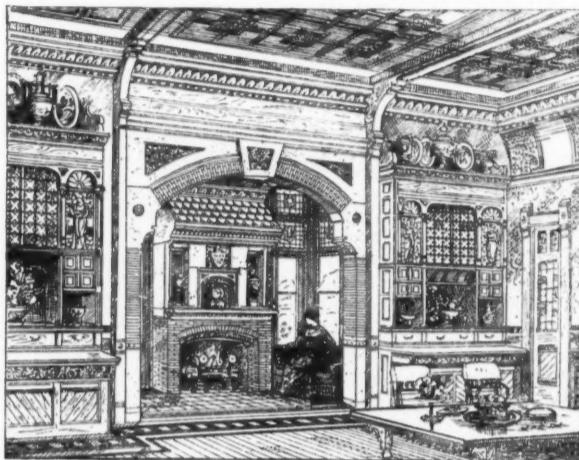


FIG. 12.—MODERN DESIGN FOR A FIREPLACE IN A STONE COUNTRY HOUSE.

three fires on their three hearths; and when, to complete the picture, the assistants were seated on benches before the gorgeous windows above the mantel, one can imagine the respect that a scene of such nobility and grandeur ought to have inspired in the minds of the vassals assembled around the court of their lord. Certainly one should feel himself triply in the right to be able to defend his cause before a tribunal so nobly seated and surrounded."

Interesting and beautiful as were these immense fireplaces of the Middle Ages, they were, as then constructed, open to the objection of being too expensive for ordinary use, both in first cost and in their large consumption of fuel. For the majority of our modern rooms they would be altogether out of proportion in size, and about as much in place as would be a smelting furnace for a domestic oven, or the grand portal of a cathedral for the entrance of an ordinary dwelling. Their capacious throats engulfed huge quantities of air from the room—much more than was necessary to support the combustion of the fuel, and as this air could not conveniently be allowed them, where no economical means of warming it as it entered the room was known, they smoked (as any sensible chimney would do under the circumstances), and the only way that could be imagined to diminish the smoking was to diminish the size of the fireplace-opening. This diminution took place as has already been described, and the fireplace assumed its present economical proportions.

The chimney continued to smoke, however, and it was seen that the cure had not as yet been discovered. Mr. Putnam devotes a large proportion of his work to describing and illustrating the best method of overcoming this evil of smoking fireplace chimneys, but we have not space to enter upon this branch of the subject.

In addition to the illustrations already alluded to, we have selected a few examples of fireplaces of various

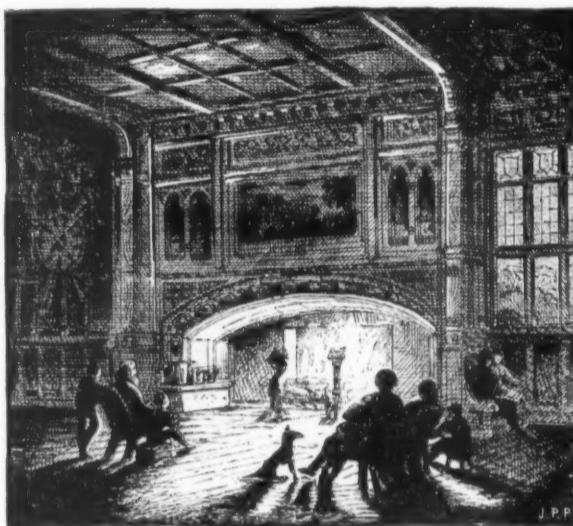


FIG. 13.—LARGE VENTILATING FIREPLACE IN MEDIEVAL STYLE.

dwellings is shown in the illustrations at the top of this page. The cut on the left is an unexecuted design for a fireplace of stone and brick combined, shown in perspective in *The American Architect*, for June 10th, 1876. The ceiling and sideboards are from Talbert. The other illustration—most effectively reprinted in black on yellow, on the cover of the book—shows a fire burning in the large fireplace. There are ventilating registers above, extending across the entire front of the chimney-breast. Thus, by using a distributor with a large old-fashioned fireplace constructed in this manner, both dangerous draughts and liability to smoke are avoided, while all the advantages enjoyed by our forefathers are retained."

The last illustration of our notice shows a fireplace designed by Mr. Putnam for a house in Commonwealth Avenue, Boston. The extension of the fireplace on either side as recesses for fire-irons and coal-scuttle is a happy idea, suggested perhaps by the multiplied fireplace of the Middle Ages.

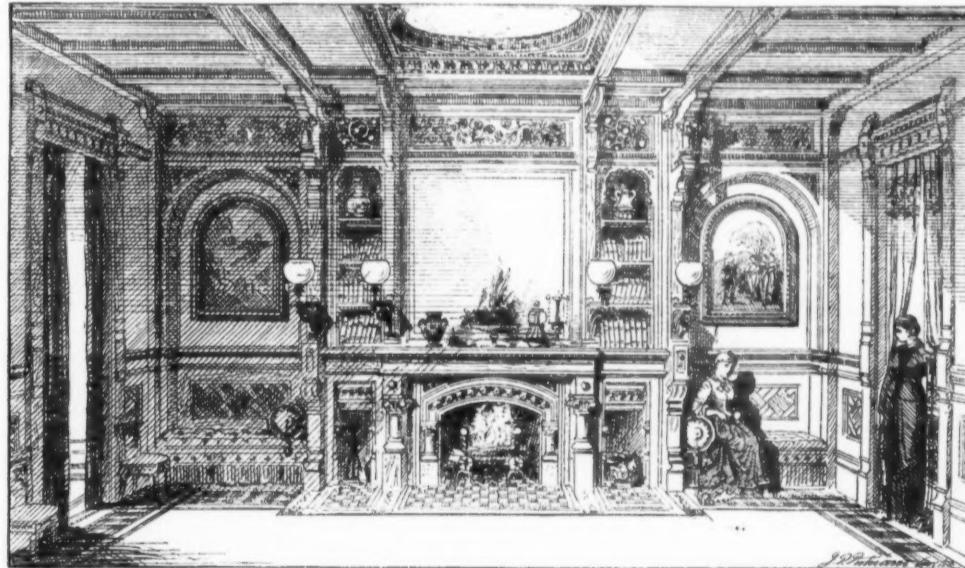


FIG. 14.—PARLOR FIREPLACE FOR A HOUSE ON COMMONWEALTH AVENUE, BOSTON.

the Order of St. Michel. The birds in the curved corines are sculptured with the arms of Michelle Saillard, wife of Robertet.

In contrast with this charmingly chaste fireplace we have a highly ornate example of the meretricious art period early in the seventeenth century. It is a wooden fireplace in the bed-chamber of Louis XIII. in the Chateau of Cheverny (near Blois). The picture over the mantel represents a scene in the history of Perseus. Conducted by Minerva, he petrifies his enemies by showing them the head of Medusa. The small tablet in the facing is made of mosaic on a gold ground. It

out of the object itself and forming part of it, is therefore as a rule to be particularly commended. Examples of this principle are shown in the illustrations on the fourth page of the regular supplement of the present number. They are taken from Mr. Lewis F. Day's "Instances of Accessory Art." The instance of the ornamental handle is a curious and interesting example of the influence of use upon design. "The seemingly useless silk cord that the dandy wears on his cane," Mr. Day reminds us, "is own brother to the thong with which the ruffian makes sure of his hold of the loaded bludgeon, and the conventional silken acorn, or

DESIGN AND DECORATION OF HANDLES.

THAT all decorative art has its root, however far back, in use, is a fact of which the designer and decorator should never lose sight. Ornamentation of an object growing

THE ART AMATEUR.

other tassel, attached to the former, is obviously akin to the button or 'hetszke,' which the Japanese passes under his tight-fitting sash or belt, in order to secure to his person his sword, medicinal-box, or what not. The South Sea Islander notched his paddle handle for the self-same purpose as we have in view in binding twine round the handles of our cricket bats. The same necessity of a firm grip (which the smoothness, common to most of the hard substances employed, rendered uncertain) led to the enrichment of the handles of all weapons, until we find in the Renaissance the most wonderful carving on sword and dagger hilts. Facility of grasp has sometimes led to beautiful modifications of the form of the handle itself, sometimes to its incrustation with rich, ingenious, or fanciful ornament. And then what variety of design has arisen from the necessary relation of the handle to the spout in the utensils of everyday use. Such a consideration as the need of using some material that shall be a non-conductor in the handles of vessels destined to hold hot liquids, has given rise to many beautiful as well as ingenious devices. From the moment of its introduction the door handle was seized as an occasion for ornament; locks and hinges were accepted by the med'æval metal workers as an invitation to decorative treatment; and the art of the smith is one that has, on the face of it, grown out of necessity."

The designs of Mr. Day, reproduced in our supplement, contain valuable suggestions for the designer or decorator who will take the pains to find them.

A TRANSFORMED CABINET.

An original way of utilizing an old carved wooden cabinet attracted attention recently. The whole of the interior had been removed, and only the two sides and the front remained. It was fixed to the wall on each side of the fireplace, two cushioned seats fitted in at the sides, part of the front cut away for the entrance, and a most snug chimney corner was the result. The fireplace was a small one. A lamp was suspended by a chain from above, and the light thrown down by a rose-colored shade. Shelves, containing odds and ends of china and a variety of knick-knacks, were arranged on the wall of the room and interior of the cabinet, and on a level with the top of it was a shelf containing quaint vases, etc., which could be seen with advantage from the room. The cabinet was one of the tall, old carved oak ones to be met with in country houses, and the perversion of its original use was owing to the inventive powers of a gentleman who wished to embellish in some decided way the plainness of his ordinary looking little fire-place, and give an artistic aspect to his "den." The effect was extremely good. The sides of the cabinet were not very deep, and the entrance was tolerably wide, so that the general heat from the fire was but little decreased.

PHOTOGRAPHIC NOTES.

SENSIBLE advice to mothers who take their children to be photographed is given in the circular of an English photographer. It is as follows: "Say nothing to the child about how it is to sit, stand, look, or behave—about sitting still. Be content to bring the child, and leave the management to the artist. Daily experience has taught him what is most certain to ensure a graceful and pleasing result."

Sarony has photographed on large panels, 10½ x 17 and also imperial size, the beautifully sculptured "Ophelia" by Mlle. Sarah Bernhardt illustrated on our first page. He has also reproduced in imperial size the statuette of the actress herself. Sarony has secured the exclusive right to copy the sculpture which Mlle. Bernhardt has brought with her or that she may make during her stay in this country.

Rockwood, of Union Square, recently perfected abroad and has introduced here with great success the new bromide emulsion process, by means of which portraits are now made in one or two seconds under a portrait light, and out-of-door pictures in a fraction of a second of time. As Mr. Rockwood makes a specialty of photographing children, the value to him of this invention must be great indeed.

To those anxious to take photographic records of artistic material, The Artist suggests that if they know

nothing of the requisite manipulation, they may procure a few of the "gelatine" plates, expose with a "satchel" or "pocket" camera, of which there are numerous good makers, as well as of the plates, and return those for development to the vendor. Many a rustic figure or group of cattle well posed are to be "bagged" in this way at little cost.

The demand for photographs of Sarah Bernhardt is so extraordinary that Sarony, with all his resources, is unable to keep up with his orders.

RELIGIOUS SYMBOLISM IN ART.

III.

THE ship, taken from the ark of Noah, is a well-known type of the church of Christ. It is often represented with a flaming cross in its midst. Arrows, wheels, anvils, cauldrons, pincers, fire, and flames are all signs of martyrdom, and are generally used to denote the exact death the person represented suffered. A shell is a sign of pilgrimage, a skull of penance.

The animals that have scriptural symbolical meanings are the lion, dragon, hart, unicorn, lamb, serpent, dove, pelican, peacock, eagle, and bull. In illuminated manuscripts these animals are all introduced in borderings and capital letters, particularly during the fifteenth, sixteenth, and seventeenth centuries. The lion, in remembrance of "the Lion of the tribe of Judah," is typical of Christ. It is also used to represent fortitude and resolution and death in the arena. The lion, introduced into pictures of St. Jerome, was intended to denote the character of that saint, and his habit of dwelling in the wilderness.

The dragon is the emblem of sin and idolatry, the legend of St. Michael subduing the dragon being typical of the victory of the church over paganism. It is frequently used as a representation of the devil; in old manuscripts it is often drawn in the shape of a winged crocodile; but the dragons of the Middle Ages were represented with heads like serpents, sometimes with three or five heads, and the beast of the Apocalypse or Satan is depicted with seven heads. The serpent is almost identical with the dragon; it is an emblem of Satan and of sin and wickedness, and Christ treads it under foot. When represented with its tail in its mouth, it is an emblem of eternal punishment. Hell, in old paintings, is always represented as the mouth of a huge serpent, from whose jaws flames and smoke are emitted. The serpent by the Egyptians and other ancient nations was considered the symbol of eternity and immortality. This meaning was transferred by the early Christians to the plain circle, and the serpent was taken as a type of the fall of man, and of eternal woe.

The unicorn in ancient art was the symbol of chastity, as the belief existed that it never could be caught and tamed by anyone whose mind and life were not stainless. The Virgin Mary and St. Justinia are the only saints who are allowed to appropriate this animal as one of their symbols.

The lamb is one of the well-known symbols of Christ. It is also used as an emblem of innocence, meekness, and modesty, or of sacrifice without blemish. It is used by John the Baptist in this last meaning. When holding a banner it is an emblem of the resurrection or victory, and when used in its divine attributes its head is encircled with a nimbus of four rays, arranged in the form of a cross, of equal length of limbs, the lower limb being hidden by the head of the animal. St. Agnes, the favorite saint of Roman women, is almost invariably depicted with a lamb at her side (a lamb without a glory), in order to show that she was considered to be the patroness of virgins and women of meek and modest lives. Christ is often represented as the Good Shepherd bearing a wounded or feeble lamb in his arms; but the absence of any kind of aureole surrounding the lamb's head will at once denote that it is not used in its most sacred character.

The hart or hind must not be confounded with the unicorn. It is a favorite symbol of the Psalmist to denote piety, and a religious turn of mind. The dove is considered as a symbol of the Holy Ghost, and of the soul and of peace. It is used to denote the descent of the Holy Spirit in the baptism of Christ by St. John the Baptist, in the annunciation, and also in the gift of tongues to the apostles after the as-

cension of Christ. These doves have their heads encircled with the aureole, with rays; those that are emblematical of the soul have no aureoles, and are generally represented as issuing from the lips of dying martyrs. A dove bearing an olive branch is the type of peace; without the branch, and with closed wings, it is a symbol of simplicity and purity of heart.

The pelican, from the ancient notion that that bird feeds her young upon her own blood, was taken as an ancient symbol of the great sacrifice, and is often painted as flying above the cross. The phoenix is sometimes confounded in ancient missals with the pelican, but it should be used only as a type of immortality.

The peacock has fallen into disuse as a symbol, but it was engraved upon the tombs of early martyrs, and it appears in paintings of the fourth and fifth centuries. The early Christians accepted it as an emblem of a mortal who had put on immortality. Its present use as a type of worldly pride excludes it from being placed among letters of any century later than the fifth.

The eagle is looked upon as a symbol of the highest inspiration, and it is also considered to resemble one of the four beasts mentioned in the Revelations. For both these reasons it has been appropriated to St. John.

The bull is not much used, save as one of the four beasts, and as the emblem of St. Luke; it is employed as a type of sacrifice and of priestly power.

In early missal painting almost every saint in the long calendar, acknowledged as such by the Roman Catholic Church, had some distinguishing symbol that would at a glance tell the initiated the name of the person delineated. The symbols already explained were used for the purpose of depicting the virtues they represented, but as such virtues as love, innocence, and faith were practised and possessed by nearly all the persons deemed worthy of canonization, ancient limners introduced into their pictures, in addition to these symbols, some emblem or coloring to denote a particular personage.

Angels, as ministering spirits, stand next to the divine personages. They are divided into three grades, which are again divided into three. Of the first grade are seraphim, cherubim, thrones; the second, dominations, virtues, powers; the third, princedoms, archangels, angels. The three great functions of angels are messengers, choristers, and guardians.

The first order of angels—the seraphim, cherubim, and thrones—have no intercourse with mankind, being absorbed in adoration round the throne of God. The word seraph means love and adoration; the word cherub, to know and worship. This order derives its emanation direct from the Almighty, and transmits it to the lower grades. The duty of the thrones is to uphold the golden throne of God. Seraphim and cherubim are painted without bodies, with wings and heads alone. Their faces were depicted by the old masters in the likenesses of young men; the childish head was not known until the eleventh century, and denoted innocence. The bodiless head was intended to shadow forth a pure soul full of love and intelligence (the ancient masters always considered the head as the habitation of the soul); the wings, as the symbol of a spirit and as a type of swiftness, were retained. Up to the time of the fifteenth century the coloring of seraphim's wings was red, as a symbol of fire and love, while the cherubim were painted in blue, to typify light and knowledge; but later manuscripts use these two colors indiscriminately, and sometimes introduce green, yellow, and violet.

The thrones are represented as bearing thrones upon their heads, and surrounded by fiery aureoles. Their wings are generally colored green. The number of the wings given to seraphim, cherubim, and thrones varies, two, four, or six being the different numbers. These wings were painted of an enormous size, and sometimes had eyes like those on a peacock's tail introduced into them.

Denominations, virtues, and powers are angels in a human form; they are used as messengers of God, to carry out His plans for the universe.

The last order of angels, the principalities, archangels, and angels, is the grade that is most familiar to our minds, their functions being so directly given them for man's good. They are always represented as masculine, and of exceeding beauty, and at the height of physical strength. Female angels were unknown until

the seventeenth century, when they were introduced, though contrary to all conceived opinion about angels who are considered to be the types of the union of heavenly power and purity with manly intelligence and strength. Angels were created, and were, therefore, not eternal, but immortal, being created in a perfect form, from which they never vary. The child angels were in old times considered to be the souls of the redeemed, and in no way as forming a part of the celestial hierarchy. There is little mention of the princedoms in ancient art; they are designated as powers, and painted as angels bearing lilies, and are considered as the especial guardians of earthly kingdoms, but they are not individualized or mentioned separately.

The archangels partake of the power of the princedoms, and also are used as messengers like the angels. They are especially individualized, and particular mention of them is made in Scripture, and they all have distinct symbols. The Jewish traditions considered that they consisted of seven angels, and gave them names, all ending in El or God. The four first of these are the archangels, with which we are most familiar. Their names are Michael, Gabriel, Raphael, Uriel, Chamnel, Jophiel, and Zadkiel.

Michael (who is like unto God) was the especial protector of the Hebrew people, the commander of the heavenly hosts. He is always painted as a young and beautiful man, with flowing hair, and of celestial countenance. He wears a coat of mail (generally golden), and carries a sword, spear, and shield, but rarely wears a helmet. Sometimes his armor is dark crimson, and his mantle white, with flames or glories issuing from his forehead. He is generally depicted in the act of casting Satan out of heaven, Satan being represented as a winged dragon that Michael tramples under foot, at the same time piercing through its head with his heavenly spear. The fatal wound is always represented as being dealt at the head (or seat of the soul and power.) All these pictures are intended to symbolize the final triumph of the spiritual over the animal power of our nature. St. Michael is also looked upon as the angel of judgment, and in pictures of the Last Day bears the sword and the scales; he holds the balance evenly in one hand and the sword of justice in the other.

Gabriel (God is my strength) is the messenger of the Lord on important occasions, and the guardian of the celestial treasures. He is more particularly known in ancient art as the angel who appeared to the Virgin Mary, and in that character has been delineated very often; but, besides this act, he was the angel who instructed Joseph, who announced to Daniel that the captivity of the Jewish nation was over, who foretold the birth of Samson, the birth of John the Baptist, and the birth of our Lord. The angel Gabriel is always represented in flowing robes, and with wings of delicate hues, with a holy and lofty countenance.

Raphael (the medicine of God) is the representation of the guardian angels of mankind. The belief that every soul from birth to death was accompanied by angels was one of the doctrines of the primitive church. He is the embodiment of the heavenly guide for the soul through the evils and temptations of the world.

Uriel (the light of God) is mentioned in Exodus as "the angel who was sent unto me whose name was Uriel." He is the interpreter of prophecies, and for this reason bears a roll or book.

Chamnel (one who sees God) wrestled with Jacob, and is drawn of a lofty and commanding stature; he is dressed in white with wings of purple, with fillet and sandals of gold. He carries in his hand a cup and staff.

Jophiel (the beauty of God) is looked upon as the angel who turned Adam and Eve out of the garden of Eden after their fall. He is the guardian of the Tree of Knowledge, and bears the flaming sword that turns in every direction.

Zadkiel (the righteousness of God) was the angel who stopped Abraham when slaying his son, and showed him the ram bound in the thicket; he is always represented as holding a sacrificial knife.

Some pictures give the archangels characteristics quite different from those generally acknowledged. Thus when surrounding St. Thomas Aquinas, they hold in their hands the symbols that represent the particular virtues of that saint. St. Michael bears an olive branch for peace, St. Gabriel a book to show knowledge, St. Raphael a crown and sceptre to denote power, Uriel a church as the type of religion, Chamnel a cross and shield as the emblems of faith,

Jophiel flames of fire to typify piety, and Zadkiel a lily as the emblem of purity.

Angels are the rest of the heavenly host who present no distinct marks or names; they are represented as the messengers of God to man, and as the guardians and helpers of souls. They are drawn of mild and holy countenances, in robes of blue or white, with stars of gold upon their foreheads. In early art angels are always fully draped, and sometimes they are clothed as princes, sometimes as Levites and deacons, with alb and stole, and in other classical paintings, in tunic and pallium. White is the prevailing color of their draperies; but blue and red are allowed to the higher orders. In Venetian pictures the colors are sometimes yellow, and occasionally green; the Italian artists clothed them in flowing draperies of the most delicate tint, while the German painters overloaded their garments with jewels and gold, and painted them in the brightest colors.

Although angels are depicted as warring against the powers of evil, as fighting in the celestial armies, and as slaying and overpowering evil spirits, and breathing "vengeance, wrath, and fury" against God's and man's enemies, yet on the day of judgment the actual task of executing God's wrath is not performed by them; they only superintend it. Demons are the instruments employed. Fallen angels and the devil are often painted in all details like the true angels, only clothed and colored entirely in black. In a thirteenth century manuscript the expulsion of the fallen angels from heaven is conceived with great power. The angels are represented in the act of falling from heaven; those who have but just dropped are still in the likeness of angels, only black; the next exhibit some transformation, such as horns and talons, and those nearest to the gates of hell are turning into devils or monsters.

COLORED PHOTOGRAPHS ON CHINA.

An improved process for the production of colored photographs on porcelain and earthenware has been patented by Mr. J. E. P. Lémary, of Paris, and is described by *The English Mechanic*. Hitherto, it is explained, "no one has been able to insure a perfect result, mainly because the photographic process destroys the balance of the color fluxes, which can never be restored with certainty. Hence the colors adhere but slightly, or not at all, to the porcelain or earthenware, and there is a partial or entire absence of glaze and development of color which are essential to the good appearance of the photograph. It will be readily conceived that if these operations rarely succeed in monochrome, they are much more difficult in colors. In fact, if the balance of the fluxes be destroyed by the operation, and if, at certain parts, tints due to more or less fusible oxides be added, a portion of the photograph will be destroyed at some parts and changed at others, and the color will not be developed at all at certain places. Moreover, unless the colors are applied to the photograph by a skilful artist, they greatly alter its appearance, and sometimes even entirely hide it. The object of this invention is, first, to restore to the color the balance of the fluxes, and, secondly, to modulate the colors by the photograph instead of covering the latter with the color."

The process is described by *The English Mechanic* as follows:

"Upon a glass plate, which has been carefully cleaned, the patentee pours the sensitized composition, made of the two following solutions, namely, manna, ten grammes (154 grains), dextrine, five grammes (77 grains), dissolved in distilled water, forty cubic centimetres (617 grains). Bichromate of potash dissolved to saturation in distilled water, sixty cubic centimetres (926 grains). These two solutions are mixed together and filtered. The relative proportion of the solutions may be varied according to the season. The plate so coated is dried by heat, and then exposed in a printing-frame under a positive, and after it has been sufficiently acted on, which may be ascertained by the color or by means of a photometer, it is developed in the dark-room with pure oxides—that is to say, without fluxes—of cobalt and iron, mixed with a little yellow for porcelain. For earthenware, gray color, different from that used for porcelain, is employed. Upon the plate collodion, prepared as follows, is poured: The flux for the color to be employed is finely ground by means of a muller with pure glycerine, and then diluted until sufficiently liquid, and this mixture is then added to 100 grammes of nor-

mal collodion at one per cent, shaken up in a bottle, and filtered through a fine cloth. After having poured the above composition on the plate, and allowed the collodion the necessary time to dry, the plate is first dipped in water, and then in a bath of carbonate of soda at from twenty-five to thirty per cent, and then again washed in plain water, after which the film, which separates readily from the glass, is transferred (with the collodion side uppermost) on to a sheet of paper coated in the following manner: Over a slow fire is dissolved a quantity of virgin wax, spermaceti, stearine, or other analogous substance, in about three times its weight of spirits of turpentine, or other spirits or oils. After the composition has sufficiently cooled, it is rubbed with a pad, as evenly as possible, upon the white paper, until sufficiently coated. Upon this coated surface the film before mentioned is, on leaving the water, to be floated or deposited with the collodion side uppermost; and, after draining, it is to be pressed between two sheets of blotting-paper, and when nearly dry a thin coat of spirit of turpentine is applied with a flat brush; it is then dried in the air or by a gentle heat. The photograph now presents the appearance of an ordinary paper print, except that it has not the same tint. When dry, it is colored by any known or suitable process, as with the ordinary ceramic colors, for example, and allowed to evaporate afresh, either in the open air or at a gentle heat. It now only remains to transfer the photograph to the surface to be ornamented, for which purpose the surface is heated, and then receives a coat of flat spirit of turpentine at the part where the photograph is applied thereon, with heat, and made to well adhere at all parts; after which the paper can be readily peeled off. The article is then dried well, and fired in an ordinary muffle.

"The operation may also be effected in the following manner: A photograph is produced like those for enamels, by known means, and is developed with oxides, as before mentioned. The plate is then coated with ordinary normal collodion at one per cent, without the addition of any flux. After careful washing, the photograph is transferred to paper in the manner before described, and then colored, after which it is applied upon the surface to be decorated. After thoroughly drying the latter at a quick fire, so as to completely evaporate the spirit, the following composition is poured upon it. The flux adapted to the color is first ground fine with flat spirits of turpentine, as before, and then mixed with normal collodion at one per cent, to which is added a little glycerine, according to the season, the whole being next filtered. The above composition is poured on to the print, so as to cover the whole uniformly. The spirit is then evaporated by heat, and the article fired in an ordinary muffle.

"Grisailles and cameos may be produced by either of the above processes; but instead of transferring them upon paper, they are deposited directly upon the surface to be decorated with the collodion underneath, after lightly coating the surface with gelatine. When the whole is well dried, the flux combination above described is poured on, and the excess allowed to drain off. The same process may be applied to gold, platinum, and silver, by applying their fluxes in the manner above indicated, and proceeding under the same conditions. It will be readily understood that the fluxes distributed in this manner are both in quantity and quality adapted to the quantity of color or metal employed to produce the photographic picture, and that the development of the color and the glazing should, in all cases, be effected with the most perfect delicacy and regularity."

A CORRESPONDENT of a London journal says: "It is often seen that, when a small piano is turned to the room, a table covered with pretty knick-knacks, and perhaps a vase with evergreens or flowers, is pushed against it, and a little valance is fixed to the piano back above the table, on which small pictures, miniatures, etc., are arranged. Underneath the table is either a low jardinière filled with miniature evergreens, or some ornamental waste-paper basket or box. I have seen Japanese hand screens arranged in slanting positions. Little curtains of velvet or satin looped back with large bows to show alternate flounces of satin and coffee-colored coarse lace underneath the table, attached to the piano back, have a pretty effect, and so has a mirror fitted to the back of a piano, with an ornamental frame, and a jardinière containing flowers at the base."

THE ART OF NEEDLEWORK

TABLE-CLOTH BORDERS.



NOTHING for table-cloth decoration is so desirable as a border. If the ornament cover the top of the table, it is likely to be injured, or the table will be rendered useless. As to material, a soft woollen that is not very rough and will hang well is the best. Serges and diagonal cloths take the richest as well as the simplest ornament. Linen and flaxen materials should not be used. They slip uneasily about the table, and stick out instead of hanging down. Two yards square is the usual size of a cloth; but for the fashionable little five-o'clock tea-tables it is best to use the width of the stuff square.

A border worked in one color and one or two shades of filosel will look well if the silk harmonize in color with the ground. A border of flowers, alternate cowslip and primrose, like our illustration, is simple and beautiful. We give the detail of the flowers and bottom band the full size for working. The reduced model will be found all that is necessary for the rest. Moss or myrtle green serge may be used for the table-cloth. The contrasting shades of the deep yellow cowslip and the pale primrose will be very pleasant. The centre of the leaves should be darker than the edges. The border will look best with the line worked in dark brown wool, and the primrose in pale silk. All the primrose and the cowslip flowers should be done in silk, but the leaves should be in wool. The stalks of primroses have a pinkish-purple tint.

A good table-cloth decoration is a band of velvet worked with a pattern and sewn on to the cloth. The band should not be close to the edge, or it will look as if it were needed to enlarge the cloth.

This velvet may be of two colors in short alternate lengths, and the ornament on it counter-changed, as blue on green, and green on blue alternately, which on a green or blue cloth has a good appearance. This counter-changing of the color of ornament and ground is much employed in several of the decorative arts, and might well be more extensively used in needlework than it is; the chief danger in its use is that the contrasts of color are too cutting.

The general subject of table-cloth decoration was treated at some length in *THE ART AMATEUR* of last October.

EMBROIDERY IN CHINA.

RECENT English traveller thus graphically describes the art of embroidery in China:

"For twenty-two 'cash,' or 'tseen,' I purchased an elegant book filled with choice subjects of the graphic art as patterns for the use of the young needlewoman. She is assumed to be poor, and hence the little manual is printed at about one penny of our money. It has a cover of a fair yellow, studded with spangles of gold, and contains between two and three hundred figures culled from the various stores of nature and art. In fact, the objects are so well selected and so numerous that they might serve as illustrations to a small encyclopædia. One acquainted with Chinese literature and natural history might deliver several lectures with

this book before him. The meadow, the grove, the brook, the antiquary's museum, and the pages of mythology, with the adornments of the house and garden, are all laid under contribution.

"The book is said to be for the use of the person who belongs to the green window—which is an epithet for the dwelling of a poor woman; while the red gallery denotes the residence of a rich female. The industrious poor plies her task near the green lattice, which is made of earthenware and lets in both the light and the breath of heaven; while the rich dame leans upon the vermeil-tinted balusters of the gaudy veranda, and gazes carelessly at the sunbeams as they sparkle among the flowers. The title-page presents us with a venerable man



CORNFLOWER FOR NEEDLEWORK.

in the weeds of office, holding in his hand a scroll with this motto: 'Heaven's magistrate confers wealth.' Over his head are bats disporting among the clouds; the emblems, I suppose, of wakefulness—for these animals are on the alert while men sleep.

"I once saw two girls at this work in the village of Mongha. They were seated upon a low stool, and extended their legs across another of twice the height of their seat. In this way, a support was provided for the frame on which the piece to be embroidered was spread forth. Their faces wore a sickly hue; which was owing, perhaps, to close confinement and the unnatural position in which they were obliged to sit. The finest specimens of embroidery are, so far as my observation goes, done by men, who stand while at work—a practice which these damsels could not imitate, as their feet were small. They were poor, but too genteel, in their parents' idea, to do the drudgery of the humble housewife; and so their feet were bandaged and kept from growing beyond the limits of gentility. Their looks were not likely soon to attract a lover; and hence they were compelled to tease the sampler from the glistening dawn till dewy eve."

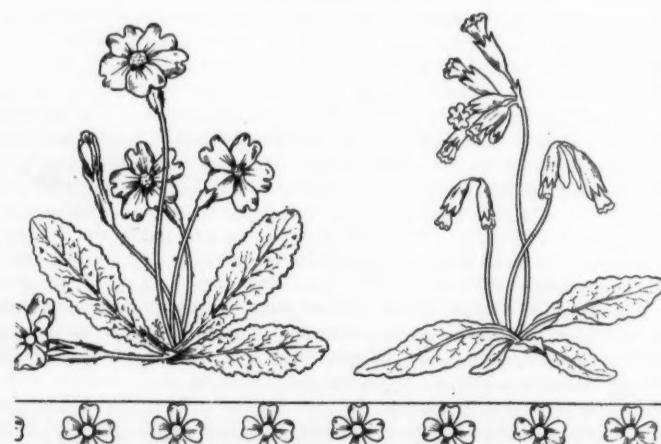
NEEDLEWORK NOTES.

A PRETTY and useful cushion is made of fine brown or white linen, with a slight design, or pair of designs, such as an ornamented square, or a spray of flowers in outline, lightly worked for the two sides; a running pattern in the same colored silk is worked on a strip of linen three or four inches wide, which is sewn insertion-wise between the front and back of the cushion. Bold pillow lace, tape guipure, or, better still, cut-work—commonly called Greek lace—may be substituted for the embroidered insertion—indeed it will be handsomer; in this case the pillow must be lined with silk of the same color as the embroidery. This kind of cushion has front and back alike. Many require a back or reverse. Silk is the best for this purpose; it must harmonize with the ground or with the embroidery on the front of the cushion. If the main color of the embroidery be much lighter than the ground, the back will look best if nearly of the color of the latter. Rather a fine silken cord makes the best finish; it must not be obtrusive, and tassels are best altogether avoided.

A diaper of small leaves and flowers, or little trailing patterns of flowers on a powdering of small sprigs is a



CORNFLOWER FOR NEEDLEWORK.



COWSLIP AND PRIMROSE DESIGN FOR A TABLE-CLOTH BORDER.

suitable decoration for cushions. If a large flower be used, it must be restfully treated, and then it will look very well ; for instance, a large poppy sketched in red silk on a brown velvet ground.

It must be borne in mind that each object in a room that is ornamented with a pattern requires, and even insists upon, an effort of mind for its comprehension, and many people find it impossible to pass over anything. We must therefore be careful not to strain this demand on the observer to such an extent as to destroy the repose that is the most essential character of a home. It is a curious quality of needlework that it claims and arrests the attention to a much greater degree than any mechanical ornament. A small worked pattern on a tidy will attract the eye more than a gorgeously colored cretonne, and a chimney-piece drapery of an unobtrusive design in monochrome will make people look at it and think of it more than a piece of elaborately colored silk brocade applied to the same use.

Embroidered dresses have

gone out of fashion for this reason ; the work may be beautiful in itself, but it is nearly always too conspicuous to please the best taste. Most embroidered dresses

of the object for its service and position, and, secondly, of the ornament to the size, shape, position, and uses of the object. A small thing should not be dwarfed by

curious and difficult varieties of stitch, but in the expressive use of a few ordinary ones. The way in which a good worker sets her stitches, putting them close enough, yet not too close, varying their direction with the form of her pattern, and often making them express by the way they lie a great variety of form and even color, is the test of her skill, and it is as characteristic and personal as her handwriting.

Deep brown velvet curtains look well worked with large poppies — detached flowers alternating with a bud and leaf making a smaller sprig, not filled in, but done with a good amount of stitches so that the outline should not look bald. Simple line borders are worked at the top and bottom of the curtains, and all the work is done in one shade of bright red filosel.

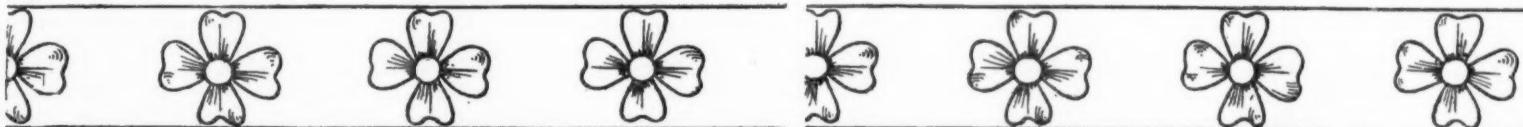
A remarkable embroidered table-cover was recently worked by the Decorative Needlework Society in London. On looking at the picture, many persons imagine that the cloth is embroidered with silver ; but this is not the case, the beautiful bright

effect being produced by very simple means. The material is cream satin, and the design is outlined in blue and green silks, while the ground of the pattern is filled



POPPY DESIGNS FOR EMBROIDERY.

too large or heavy an ornament, nor a large one cut up by a weak or inadequate pattern. Neither should much work be bestowed where it is too far from the eye to



COWSLIP AND PRIMROSE, WORKING SIZE, FOR THE TABLE-CLOTH BORDER ON THE OPPOSITE PAGE.

are failures, melancholy in proportion to the time and skill expended on them.

In the employment of needlework for decoration, the main thing to be secured is fitness or suitability ; first,

be easily appreciated, nor should an object that is always seen closely be so boldly treated as to be rough or coarse.

Excellence of workmanship does not lie in many

in with darning in shades of pale gold filosel, thus leaving the satin to catch the lights. The border is of green plush, on which is embroidered a handsome antique pattern, harmonizing with and relieving the centre.

The MUSICAL



ADAGEUR

"MEFISTOFELE."



HE reader, I hope, is not tired of this heading; I am about to deal now not so much with the opera itself as with the manner of its production by Mapleson's company. There are but five characters in the work, or, rather, I should say, that there are but five soloists needed for the representation of the characters. In the Prologue there is only Mefistofele; in the first act there are Mefistofele, Faust, and Wagner; in the second act, Mefistofele, Faust, Marguerite, and Marta; in the third act, Mefistofele, Faust, and Marguerite; in the fourth act, Mefistofele, Faust, Helen of Troy, Pantalis, and Nero; and in the Epilogue, Mefistofele and Faust. Marguerite and Helen of Troy are sung by the prima donna, in this case Mlle. Valleria; Marta and Pantalis by the contralto, Miss Cary; Faust, primo tenore, by Signor Campanini; Mefistofele, baritone (with a rather extensive and exacting range) by Signor Novara. Wagner and Nero, secondo tenore, by a gentleman whom the management did not deem of sufficient importance to honor with any mention on the bills or programmes.

When the curtain rose on the prologue, the scene in heaven was more provocative of amusement than of any other feeling. It was divided into two halves by a representation of a mass of clouds which a daily paper with unusual exactitude compared to a short waterspout. The half to the spectator's right was occupied by a piece of spangled gauze through which was seen the swelling curved outline of something which, on the faith of the libretto, was to be accepted as a glimpse of the earth, "far beneath." Behind this gauze Mefistofele, at the right moment, made his appearance. The half of the scene to the spectator's right was far more suggestive of the "other place" than of heaven, as it consisted in its upper half of a "splotch" of lurid and semi-transparent red, red of the fieriest and most diabolic sort, and in its lower, of black and rather threatening-looking clouds. Musically, the first thing noticeable was that the celestial trumpets were badly out of tune. The next, that the celestial phalanges of angels were similarly afflicted, and that the study of pianissimo singing (on which Boito frequently depends for his greatest effects), had been sadly neglected in their education. The first chorus was also taken just enough too fast to deprive it of its due majesty and grandeur. This was, of course, the fault of Ardit, the conductor. Novara's appearance as Mefistofele was a most welcome relief. I might as well say at once that, although the music makes in some places demands on the lower register of his voice to which it is not equal, his performance was the most satisfactory of the evening. His singing was intelligent and musicianly throughout, and his action and posing wonderfully appropriate and exceedingly graceful. His recitative and the succeeding queer scherzo movement were given with great effect. The succeeding chorus of cherubim, sung by boys, was the best bit of chorus work in the act. The bright telling voices, commencing pianissimo, swelling to forte, and then dying away in a steady diminuendo which led to an almost inaudible conclusion, were most pleasant to hear. They reflect the greatest credit on the chorus master, and lead one to imagine that the occasional bad singing of the adult choristers was due, not to his inefficiency, but to their own stupidity. Italian chorus singers are stupid, and pig-headed; I have had plenty of reason to appreciate that. The succeeding chorus of earthly penitents was taken too fast; but the finale of the act, in which all the chorus bodies are worked together, was a fine performance and fully deserved the applause it obtained when the curtain fell.

The first scene in the first act, outside the walls of Frankfort on the Main, was the best scenic work of the

evening. It was massive and truthful-looking, and formed a most effective background for the merry groups of gayly dressed burghers that filled the stage. The choruses here were well sung, the stage management excellent; and the ballet-master deserves unstinted praise for the manner in which he has arranged the dance (the Obertas), and the thorough manner in which the corps de ballet has been trained. In this scene Faust makes his first appearance, accompanied by Wagner; and the (frequently awkward) recitatives apportioned to them were well sung. The change of scene to Faust's study was managed by the dropping of successive sheets of gauze (intended to represent the gathering mists of which Wagner speaks), until the stage was quite hidden; then the gauzes being drawn up one by one, as they were dropped, revealed the new scene. The idea was good, though not novel; but it was very clumsily carried out. Faust's study might have been anything, from a prison cell to a deserted baronial hall; and it was evident that Faust evolved most of his material for study from his inner consciousness, as neither books (with a single exception), mathematical, nor magical appliances were visible. He appeared to be also quite unprepared to receive visitors, as there was but one chair in the apartment. Faust entered, followed by Mefistofele, still in his dress of the gray friar. The latter quickly concealed himself behind some convenient curtains, and Faust, coming forward, sang the first real melody (in the old acceptation of the word) in the opera, "From the Meadows," which Campanini gave with all his usual grace and finish. At the end of this brief aria he should have gone and opened the Bible on the stand; but as he neglected to do so, Mefistofele had to give his outcry (supposed to be drawn from him by the presence and use of the holy book) without any apparent reason. From here to the end, this act was finely sung and acted, the rapid duet, "Now from this Moment," just after the compact is made, being given especially well. The very end of the act was, however, spoiled by three wicked trombones in the orchestra, who played their responses to Mefistofele's last two phrases in three different grades of pitch.

The second act opens with the garden scene, and introduces Marguerite and Marta. Valleria's singing, here and all through the opera, must have been a surprise to her warmest admirers. Many things might have been greatly improved, and I propose to mention these points in their order; but she sang with a power, and acted with an intensity which must have astonished every one. Cary, also, as Marta, unexpectedly showed herself to be endowed with a real talent for refined comedy. Her movements and looks in her attempts to fascinate Mefistofele were very amusing and not at all overdone. All this scene was excellently rendered by the whole quartette, except that after the outburst of passion into which Marguerite is drawn by Faust's warmth, Valleria made her pause very much too short. There was no time for the revulsion of feeling which leads Marguerite to say, drawing herself from Faust, "Farewell, I must depart." This was the only blemish in the scene; and the concluding quartette, with its difficult and dangerous contra tempo effects, was sung with such precision and yet apparent "abandon" that the vociferous and irresistible encore which it received was fully deserved.

The second half of this act was the Witches' Sabbath on the Brocken. The scenery of this portion was tame and stupid, and the Will-o'-the-wisps a ludicrous failure. But the singing was everywhere good, choruses and all; the stage management superb (as regards the "business" of the act); and the ballet as good as that in the previous act, and very characteristic. To mention all the well-sung portions of this scene would be to mention almost every number in it; but I must speak of the concluding fugal chorus which was sung in a manner that I should have deemed impossible from any Italian chorus, had I not heard it.

The third act takes place in Marguerite's prison cell, and ends with her death. In the first aria, "In the sea

my cruel jailers threw my baby, and there it perished," with its varied and rapidly succeeding emotions, Valleria got hold of something very much too big for her to manage. Notably, her sudden outcry to heaven for pity at the end of each stanza fell flat; her voice has not the dramatic intensity for really tragic situations, and her lack of telling chest tones will prevent her from ever becoming a really effective dramatic soprano. In fact, this whole act, which should be the most powerful of all in its pathetic tragedy, was comparatively tame. The heaviest weight of the act falls on Marguerite, and Valleria was not strong enough to carry it. This is no fault in her; nature did not give her the necessary qualifications. There are many points in it that she might improve by a little obedient study under a competent dramatic teacher, but she can never reach its fullest height nor sound its lowest depth. I must, however, enter a stern protest against the manner in which both she and Campanini sing the duet, "Far distant, far distant"; it is subversive of the composer's intention, and deprives the music of almost all its effect and of quite all its meaning. It is written in twelve-eight time, and consists almost entirely of a quarter note tied to an eighth note and followed by another eighth; the effect, when properly sung, being that of a succession of throbs. They sang it as though it were written a quarter followed by an eighth, and deprived it of this characteristic entirely. The larger part of it is marked also *ppp.*, and all this part was sung (and played by the orchestra) much too loudly. Its two swells of passion were also made ridiculous by being made so suddenly as to be nothing more nor less than two sudden pops of forte, while the excessive increase of speed in these places was equally ridiculous and improper. Worst of all was the ending, which, instead of dying away in a whisper on almost the lowest notes of their voices, was transposed up a sixth and so completely spoiled. Considerable surprise has been expressed that this lovely duet should always fail of its effect on the audience; considering the way in which it is hashed and altered, I think it would be more surprising if it did not. Marguerite's dying aria was also a comparative failure; an absolute one it cannot be, with such music and such orchestration.

The fourth act is in Greece. Here again the scene painter deserves kicking; and the man who manages the lime-light should get a little of the same payment. The way in which scenery is botched, and light effects muddled at the Academy would not be endured on any third-rate stage in the city; why should it be tolerated at the opera? Here we have a graceless temple portico, of some unheard-of order of architecture, poking itself out nearly to the centre of the stage; while the stage itself, which should be bathed in light, shows like the dress of a jester of the middle ages, half light and half dark; a sharply defined diagonal line down the stage marking the separation. The temple, the most prominent object on the stage, is cleverly placed on the dark side.

The opening duet between Helen and Pantalis was well sung by Valleria and Cary, though the effect would have been better, had Cary modified a little her strong chest notes so as not to smother the weaker medium tones of Valleria. Mefistofele and Faust, on their entrance have but little to sing, but that little was well done. The succeeding Grecian dance was a failure. There was plenty of local coloring in the music and orchestration, but none in the figures of the dance. Helen's great dramatic aria, which follows—her vision of the destruction of Troy—was another failure. Here again Valleria is to be more pitied than blamed; she has neither the strength nor the intensity for this brief but tremendous scene; and the necessity under which she labored, of transposing to the octave above many notes which should have been given in a suppressed and tragic chest tone, still further marred her rendition. At the end of this aria occurred something for which everybody should be blamed. As the vision fades and Helen stands motionless, horror-struck, and still half-entranced, Faust should enter; her attention being called to him by the chorus, she turns, their eyes meet, and

all the persons on the stage resolve themselves into a picturesque group which remains like a picture during the long harp cadenzas which precede Faust's solo. This is as it should be. Here is how it was. At the end of her aria, Helen, feeling apparently that she had done all that was expected of her, sauntered about the stage during the brief chorus and the harp cadenzas, and Faust came on just in time to sing the first notes of his solo!

The remainder of the act was well sung with one exception. Near the end of the concluding concerted piece occurs a steadily rising climax, which should become broader as it becomes higher and louder; but soloists, chorus, and orchestra agreed in pushing it faster and faster, so that what should have been its broadest climax was only a breathless rush. This was, of course, Arditi's fault. Whatever may be conceded in a solo, the conductor, in a concerted number, is, or should be, supreme master. I may be met by the excuse that the crime was committed in order to spare the voices. In common with every earnest musician, I lift my voice against " sparing the voices " at the cost of killing the composition.

The epilogue, which brings us to Faust's salvation and death, reintroduces us to Faust's study. But how was this? Boito says that it should " show the marks of time in evidences of decay." I looked in vain for any such marks. The scene was as fresh and complete as in the first act. Faust looked very much older from the many years that had passed, but his dwelling was time-proof. I must also protest against the hideous green and yellow monstrosity which Campanini wears in this act. I believe it is meant for some kind of dressing-gown; but it must be a very uncomfortable one. It falls straight and rigid from his neck to his heels, making him look like a walking bell, and appears stiff enough to stand without any support.

Of the performance of this epilogue I can, however, speak in terms of high praise; although the vision of the Sirens, with which Mefistofele endeavors again to tempt Faust, was not a very alluring one.

A few words more and I have finished. I want first to mention the disgraceful behavior of the audience. I suppose the people in the boxes and orchestra seats would be offended to be told that they were neither ladies nor gentlemen; yet ladies and gentlemen are never ill-behaved, and it is certainly bad behavior, and of the very worst, to disturb all punctual attendants by noisy late arrivals, and the whole audience by loud talk during all the " entr'actes." The buzz of conversation between the acts is perfectly pardonable; but the tap of the conductor's stick which signals the orchestra to attention (perfectly audible all over the house) should be permitted to signal the audience to attention also.

And next, and last, I wish to chronicle the unusual fact of an opera having been given here almost complete. A cut in the cherubim chorus, in the first act, another in the opening of the witches' scene, and a third in the prison scene are all I remember. The first and second were fully pardonable, the third not so much so, as it cuts out some very dramatic and rather necessary work; but this is so much better than we are accustomed to that I mention the matter with thanks.

C. F.

MUSICAL NOTES.

LADY pianists are storming New York just now; and, seemingly, with encouraging results. For no sooner does Miss Coplestone begin than Miss Bock sees her way to following; while Mme. Constance Howard apparently finds enough encouragement in their pecuniary success to warrant her in emulating their example. But there are piano recitals and piano

recitals. Except under the hands of a Rubinstein, a Von Bülow, a Rummel or a Joseffy, the playing of one person on this unresponsive instrument is apt to become monotonous; and it is therefore well that these ladies relieve their recitals with other vocal and instrumental work.

* * *

AT the late production of "Elijah" by the Oratorio Society of this city, our New York public had a chance to hear from Mr. Geo. Henschel how recitative should be sung. They had also a chance to discover that Mr. Simpson is either getting careless or superannuated, that Miss Drasdil slides about with her voice as much as ever, and that Mrs. Swift is, if possible, rather worse in oratorio than she is in opera.

* * *

SOMETHING novel in the way of music printing has been introduced here by Mr. G. G. Rockwood, the well-known photographer. He takes the original manuscript, which must for this purpose be written very distinctly and largely, with good bold notes and wide lettering, and by a mingled process of photography and lithography reproduces on a smaller scale any reasonable number of fac-similes. The process is not very expensive, and will be a great boon to those composers who (having an insuperable objection to the manual drudgery of copying, and not enough influence with the publishers to have their works printed) desire to have sufficient copies of their own works for performance or for private distribution. One necessary blessing about this method of reproduction is its absolute accuracy; a feature which will be fully appreciated by those who have suffered from the exasperating mistakes caused by careless engravers and incompetent proof-readers.

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THE ART AMATEUR.

Correspondence.

A PAINTED TABLE.

Editor of The Art Amateur:

SIR: In an early number of your admirable magazine I am told that you published an illustrated account of a table of twelve panels, each painted by an eminent New York artist. How can I procure the number? How is the wood of the table prepared to receive the color, and is it used for the background?

META, Albany, N. Y.

ANSWER.—The article appeared in the June number (Vol. 3, No. 1) which we will mail to you on receipt of 35 cents. The top of the table must be quite smooth, and sized with the size sold at the artists' colormen; when dry, sketch the design or transfer it, and fill in the outline with Chinese white, mixed with an eighth part of water-color meigip, well ground together, and sufficiently thinned with water to lie smooth. The colors are painted over this as on paper, and the ground may be filled in with lampblack and a little gum arabic, giving two or three coats. The table may be varnished with white spirit varnish.

ART NEEDLEWORK MATERIALS.

Editor of The Art Amateur:

SIR: Please inform me exactly what kind of materials are arrasene and Bolton sheeting which are so often spoken of in your Art Needlework Department? (2) Where can I procure them? They are unknown at the dry goods and fancy stores here. (3) What are the most suitable materials for embroidery with crewel? (4) Is it proper to use crewel and silk on the same material?

S. B. T., Cambridge, Mass.

ANSWER.—(1) Arrasene is a species of worsted chenille, but is not twisted round fine wire or silk, like ordinary chenille; though it is woven first into a fabric, and then cut in the same manner. It serves to produce broad effects for screen panels, or borders, and has a very soft, rich appearance when carefully used. It is made also in silk; but this is inferior to worsted arrasene, or the old-fashioned chenille. Bolton sheeting is a coarse twilled cotton fabric, seventy-two inches wide, of a beautiful soft creamy color, which improves much in washing. It is inexpensive, and an excellent ground for embroidery, either for curtains, bedspreads, chair coverings, or for ladies' dresses or lawn-tennis aprons. (2) You can obtain them at R. H. Stearns & Co., 131 Tremont Street, Boston, who keep every kind of material for art needlework. (3) Crewel is suitable for embroidery on all kinds of linen—on plain or diagonal cloth, serge, flannel, etc. (4) There can be no reasonable objection to doing so. Crewel is also very effective when used in conjunction with embroidery silk, or filoselle, either in conventional designs, or where flowers are introduced. The leaves may be worked in crewel, and the

flowers in silk, or the effect of the crewel increased by merely touching up the high light with silk.

ETCHING ON LINEN AND SILK.

Editor of The Art Amateur:

SIR: Please tell me in your correspondence how etching is done on linen and silk.

A SUBSCRIBER.

ANSWER.—Directions for etching on linen are given in our issue for July 1880; for etching on silk, in October (see instructions for Plate LXVII., page 110).

WANTED, A WAY TO HARDEN CASTS.

Editor of The Art Amateur:

SIR: Can you give me a method for hardening plaster casts? I have heretofore painted them, but the paint fills up too much, and turns dark; have also used a solution of wax and white soap, but do not like the gloss it gives.

E. C., Houston, Texas.

ANSWER.—We know of no better way than painting them.

SIMPLE CHINA PAINTING DESIGNS.

MRS. D. VAN D., of San Francisco, will find that we have acted upon her kindly suggestions. Professor Piton's flower designs this month are quite simple, and we shall continue to give such for her benefit and that of other novices in china painting. Any of this series may be had separately, carefully colored by hand, on receipt of fifty cents at this office.

Pressure of advertising compels the omission of much correspondence.

SUPPLEMENT DESIGNS.

PLATE LXXVII. is a design for a pincushion in appliqué. The leaves of different shades of green should be cut out and pasted on, and then the veins of the leaves should be worked in silk. The bird should be in three colors, the tail and wings black, the head blue, and the rest gray. The stem should be shaded brown, and the berries red. These should be cut out the same as the leaves, and worked over.

PLATES LXXXVIII. and LXXXIX. are pen-and-ink designs for kettle-drum invitation cards, drawn by Geo. R. Halm.

PLATE LXXX. represents a variety of designs for handles, further mentioned under "Decoration and Furniture."

The following are Prof. Cannille Piton's instructions for painting the four designs on the extra supplement:

"The Lady" (1500).—The hat is brown felt, with white feathers around the border and a red feather on the top. The waist is deep violet velvet, and the breast jewelry in gold (silver yellow and yellow brown). The wrist ruffles are silk (yellow ochre). The petticoat is yellow satin with red velvet band. The gown is yellow ochre with brown, and the ornamentation is deep purple with carmine No. 3. The purse is red satin for the round ribbons near the hand, the rest black velvet with light blue pocket and golden fringes and strings. The border of the

gown is light gray with white flowers, brown-green stem, and rose ribbons with velvet black border lines. The large pieces on the breast and on the sleeve are in the same style.

"The Gentleman" (1500).—The cap is brown velvet (brown with blue or with black). The hair is auburn. The fur is reddish (red with brown and black). The sleeves are deep violet velvet. The body-coat is yellow ochre with black velvet bands at the bottom. The facing of the large sleeves is yellow silk or pink. The stockings are light blue (ultramarine blue), and the shoes are deep brown. The purse is yellow, brown and gray No. 2, light. The facing of the overcoat is warm gray, shaded with neutral gray.

"Pink Azalea."—First painting: Flower, gray No. 1, and foliage in deep chrome-green and yellow for mixing. Retouch with gray No. 2 and carmine Nos. 1 and 2 for the flower, and grass-green No. 5 mixed with brown No. 108 for the leaves.

"Clematis."—First painting: Flower, light sky-blue, yellow for mixing and silver-yellow centre; foliage deep chrome-green and yellow for mixing. Second painting: Flowers, gray No. 2, and brown No. 3 centre; foliage, grass-green No. 5 mixed with brown No. 108.

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